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DOCTOR · WHO

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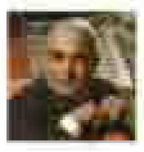
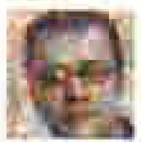
» Interviews

16 KAREN GILLAN
26 JULIE GARDNER
66 CHAMELEON CIRCUIT



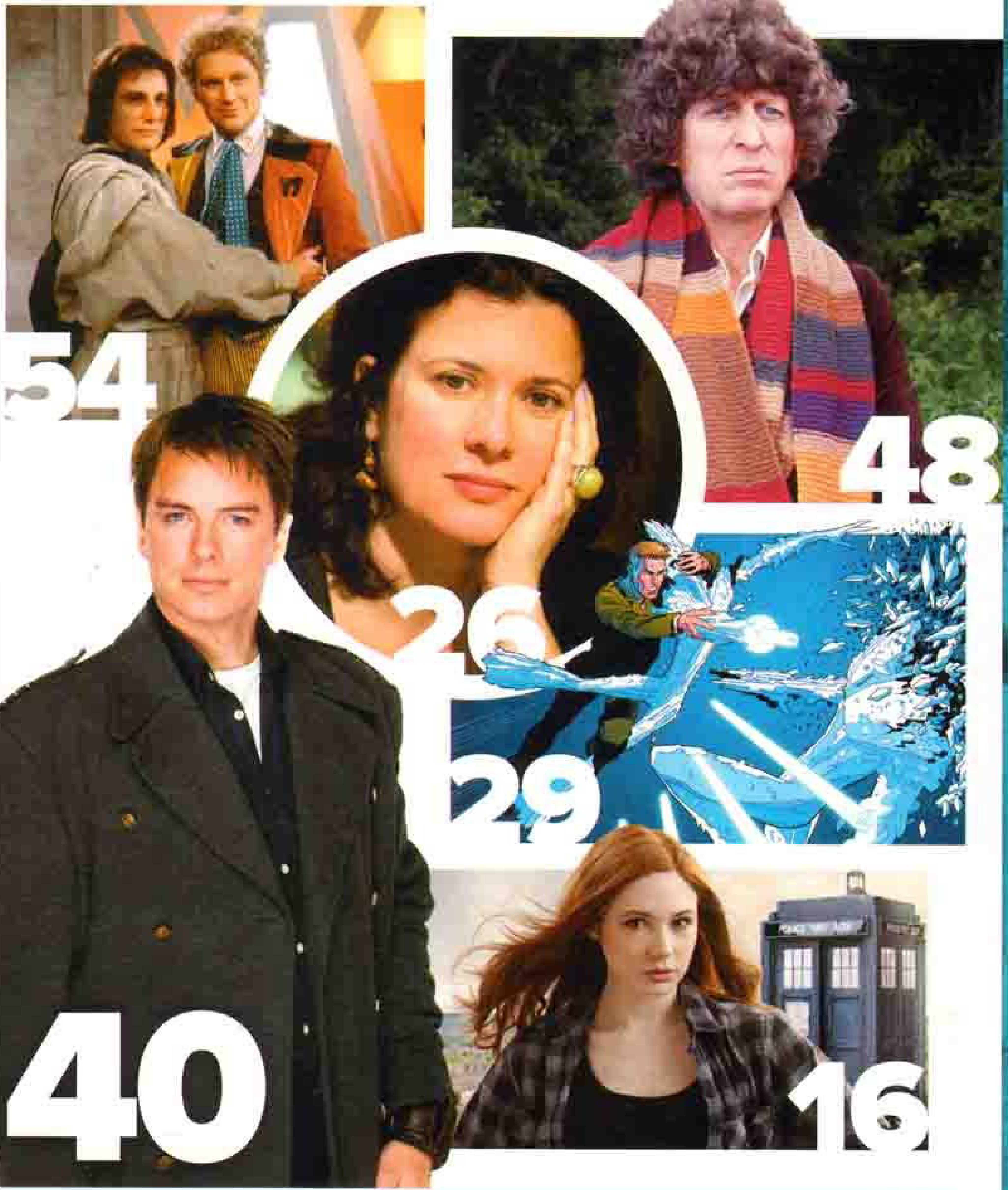
» Features

18 MONEY, MONEY, MONEY!
40 TORCHWOOD: CHILDREN OF EARTH
48 THE WATCHER'S GUIDE TO THE FOURTH DOCTOR
54 THE FACT OF FICTION: TIMELASH



» Regulars

4 PRODUCTION NOTES
5 GALLIFREY GUARDIAN
9 AUDIO AND DVD PREVIEWS
14 GALAXY FORUM
29 COMIC STRIP: THE AGE OF ICE PART 3
46 THE TIME TEAM
61 THE DWM REVIEW
64 COMPETITIONS



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» Letter from the Editor

This month, *The War Games* is released on DVD – in my opinion the greatest and most significant *Doctor Who* story ever broadcast.

Why is it so significant? Well, on a basic level, it was the last story of the 1960s, and the final regular story to feature the Second Doctor, Patrick Troughton. The production team was changing too – producer Peter Bryant had left at the end of the previous story, *The Space Pirates*, and *The War Games* was produced by outgoing script editor Derrick Sherwin, before a new team, led by producer Barry Letts, took over for the 1970s. As our preview for *The War Games'* DVD release points out, the story marks the end of an era in so many ways. And yet it also points to the future – and shapes so much of what was to come.

Most obviously, of course, it introduces us to the Doctor's own people, the Time Lords. Oh, we might have only got to see them briefly, at the very end of the story, but their influence would be felt throughout the many decades of *Doctor Who* that followed – right up to the present day.

Sixties *Doctor Who* was over, and Seventies *Doctor Who* was about to begin.

The style and tone of the programme changed after *The War Games*, but change was necessary. Change helped *Doctor Who* survive, and change helped *Doctor Who* continue.

Later this year, at Christmas, the final story featuring the Tenth Doctor, David Tennant, will be broadcast. Just like *The War Games*, it will be the last story for a Doctor, and the end of an era for a production team. It will be another story at the very end of the decade – another end, with a new beginning just around the corner. And, like *The War Games*, it's surely going to be epic, and thrilling, and heart-breaking.

DOCTOR·WHO
INSIDE!
WIN!
WHO IS KAREN GILLAN?

Noughties *Doctor Who* will be over, and Teenies *Doctor Who* will be about to begin.

The style and tone of the programme will no doubt change again, but we have an advantage over any *Doctor Who* fans who were watching *The War Games* in 1969. They might have been uncertain about the future – unsure about a new producer taking over the programme, and worried about that bloke from *The Navy Lark* playing the new Doctor. We have an advantage over them, because we can look back over the past 46 years and see that change is necessary. Change will help *Doctor Who* survive, and change will help *Doctor Who* continue.

Forever.

Tom

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PRODUCTION NOTES

Doctor Who's departing executive producer **Russell T Davies** writes exclusively for **DWM**...

Illustration **BEN MORRIS**

OH, ALL RIGHT, maybe I spoke too soon, last issue. I was a bit cynical about "the last, the last!," everyone's rush to label things as the very-last-ever – the last meeting, the last script, the last day! – for those of us who will soon be archived. Truth be told, I can't help joining in. I like a bit of closure. It's only natural, to look for some sort of ending, somewhere, somehow. Yes, the work will continue until David's last episode is transmitted, but I'm still looking, in these final days, for something significant, something symbolic, something simple which will tell me, properly, it's over.

Maybe it's David's last day of filming...? Which is brilliant, and involves confetti, and so much applause. Ah, but that doesn't quite work for me. Cos it's not really his final day – the very next week, David goes straight into *The Sarah Jane Adventures*, and soon I'm watching rushes with the Doctor fighting alongside Luke, Clyde, Rani, and ooh look, Zienia Merton from *Space 1999*, how marvellous! And then, when the last *SJA* day comes along... well, sorry, I'm not actually there, I've decamped back to Manchester, so a great big significant Last Day sails me by.

> **"I'm still looking, in these final days, for something significant, something symbolic which will tell me, properly, it's over."**

Maybe it's the last day's filming on the TARDIS...? Maybe that'll crystallise for me, into something poignant and lovely. But as ever, real life gets in the way of sentiment – the shoot falls behind schedule by an hour or so, which is completely normal, for any drama, but it means I've mis-timed my day, so that I have to get a taxi home while they're still in the middle of a scene. Again, no emotional charge. Nothing! Besides, it's not even my last TARDIS day, not really, because the very next evening, I've got to do an interview for *Wales Today*, live from the TARDIS itself. Interviews are always a bit unnatural ("In the middle of your second answer, could you stand up and walk over to the console and play with the controls?" Er, why? "It'll look good!") so that fails to mean anything to me.

Maybe, as a writer, I should look for that crucial moment in writing my very last words for the Tenth Doctor...? That moment did have a whole *Production Notes* devoted to it, three issues ago! But again, it doesn't work, cos 4.18 isn't my last *Doctor Who* script – instead, my last words are written for that scene with Captain Jack and Sao Til, as part of John Barrowman's *Tonight's the Night*. Much as I love that show, it's hardly a way to commemorate my entire time on *Doctor Who*! (While I'm on the subject of *TTN*, I have a confession to make. That scene was supposed to end with a surprise appearance by the Doctor. And I mean the Doctor, not David Tennant. That's what I'd promised them, a proper mini-*Doctor Who* scene, the genuine article. But when it came to it, as I sat here alone at this keyboard... I just couldn't do it. I was so aware of this Last Day Syndrome, so aware that my final words for the Doctor would now be delivered to a man called Tim wearing a wine cooler on his hand, that I chickened out. I couldn't make it real – God help me, I couldn't make it canon! So I got all post-modern and wrote David walking in, not the Doctor. And I slept soundly that night! The end result was rather sweet, I thought. A good compromise. But not a Last Day, no, not at all.)

Maybe it's the actual wrap...? The very last scene to be shot, since the cameras started turning, way back in 2004...? Well, yes, maybe that was hugely significant and powerful... but I wasn't there. Julie and I had planned to be on set for that moment, but then we'd been delayed at Upper Boat, going through some final *Torchwood* music cues, while the shoot, damn it, suddenly got ahead of schedule, and finished early. So we missed it! We were stuck in the office!

The terrifying Sao Til.

Maybe it's the party, then?! The wrap party, our final goodbye to that lovely cast and crew? And yes, that's a brilliant night, the very best, and so special, in all sorts of ways, and not something I want to turn into an article, if you don't mind, folks. But in all honesty, I was just smiling all night. It's still not there, that sweet, sad, symbolic Last Day. Maybe it never exists.

And then...! Out of the blue. On a completely ordinary day...

It's a quiet Thursday in Upper Boat. I pop out of some old door, in the middle of the afternoon, to have a cigarette. And I look around...

Empty. The whole place is empty.

It's sort of suspended. No vans, no sparks, no hammering, no laughter, no cries of 'Quiet!', no coffee, no extras, no Slitheen. Just an empty stretch of tarmac. Bright in the fierce sun. *Doctor Who* has gone, for a while; *Sarah Jane* is filming far across the city. Right now, there's nothing. Just me, standing here, on my own; suddenly, finally realising that these golden times are coming to an end. It feels sad. It feels great. It feels right.

And then, because real life is odder than anything you could write, music starts up. An old tune. It's coming from a distant, stationary white truck that seems to have no occupant. I walk towards it, but not too close, cos I like to imagine there's no one there. It's playing *The Runner*, by the Three Degrees. Of all the songs! Haven't heard that for years. I loved that song, when I was a kid. Then forgot it completely. But here it is again. After all this time. Echoing across the tarmac and the sunlight.

An empty car park. An old song. A last cigarette. Yup. It's over. Then I go home.

GALLIFREY GUARDIAN

All the latest news from every corner of the *Doctor Who* universe...

2010 SERIES CAST NEWS!

New companion confirmed!

The Eleventh Doctor's new companion is to be played by Karen Gillan – and she's someone you may remember seeing in *Doctor Who* before...

Karen Gillan was previously one of the soothsayers in *The Fires of Pompeii*.

The BBC confirmed on Friday 29 May that the Eleventh Doctor's companion for the forthcoming series of *Doctor Who* will be played by **Karen Gillan**. The 21-year-old Scottish actress will star alongside Matt Smith when the programme returns to BBC One in spring 2010.

Karen has already appeared in *Doctor Who*, playing one of the soothsayers in the 2008 story *The Fires of Pompeii*. Aged 16 she attended Edinburgh's Telford College, before securing a place at the Italia Conti Academy of Theatre Arts drama school in London. Her previous screen credits include an episode of *Rebus* in 2006, episodes of *Harley Street* and *Coming Up* in 2008, and six episodes of sketch show *The Kevin Bishop Show*, also in 2008. She has filmed a role for the forthcoming movie *New Town Killers*, and will also appear in *Outcast*, a British horror film, currently shooting in Edinburgh.

On getting the part Karen said, "I am absolutely over the moon at being chosen to play the Doctor's new companion. The show is such a massive phenomenon that I can't quite believe I am going to be a part of it. Matt Smith is an incredible actor and it is going to be so much fun to act alongside him – I just can't wait to get started!"

Doctor Who's new lead writer and executive producer Steven Moffat added, "We saw some amazing actresses for this part, but when Karen came through the door the game was up. Funny, and clever, and gorgeous, and sexy. Or Scottish, which is the quick way of saying it. A generation of little girls will want to be her. And a generation of little boys will want them to be her too."

Fellow executive producer – and the Head of Drama at BBC Wales – Piers Wenger said, "We knew Karen was perfect for the role the moment we saw her. She brought an energy and excitement to the part that was just fantastic. And when she auditioned alongside Matt we knew we had something special. It is a partnership that is ready to take on the Universe!"

The new series of *Doctor Who*, the 31st since the programme started way back in 1963, will officially be produced as 'Series One', reflecting the change in Doctor and production team. The 13-part series begins filming this summer for transmission in Spring 2010.

KAREN GILLAN CHATS TO **DWM** ON PAGE 16... »

> "I'm absolutely over the moon at being chosen to play the Doctor's new companion!"

ALSO INSIDE!

TOM BAKER RETURNS! FOURTH DOCTOR ON AUDIO...

STOCKBRIDGE REUNION! MAX MAKES AUDIO DÉBUT...

SIXTH DOCTOR COMPLETE! TWIN DILEMMA SET FOR DVD...

Filming wraps on Doctor Who Specials

Although production on *The Sarah Adventures* is continuing at Upper Boat, all is quiet in the *Doctor Who* studios, with filming complete on David Tennant's final episodes.

"The dust has settled and the cameras and sound equipment have been packed away for a couple of months until the Matt Smith era starts," says executive producer Russell T Davies, "but production simply moves elsewhere, as the editing suites power up. They're as busy as ever! The final FX shots for *The Waters of Mars* are being prepared, while further down the corridor, Euros Lyn and his editor, Philip Kloss – the man who won two BAFTAs on the same night in two different cities! – are putting together their first cut of 4.17. The first viewing of this is being planned for the second week of June – which means that by the time you read this, the picture should be locked, and the team will have moved on to 4.18, David's last episode! But there are many months to go, with all the FX work and Murray Gold's score yet to come. Nevertheless, while it's still early days, so far, I could not be happier with what I've seen. It's going to be one hell of a Christmas!"

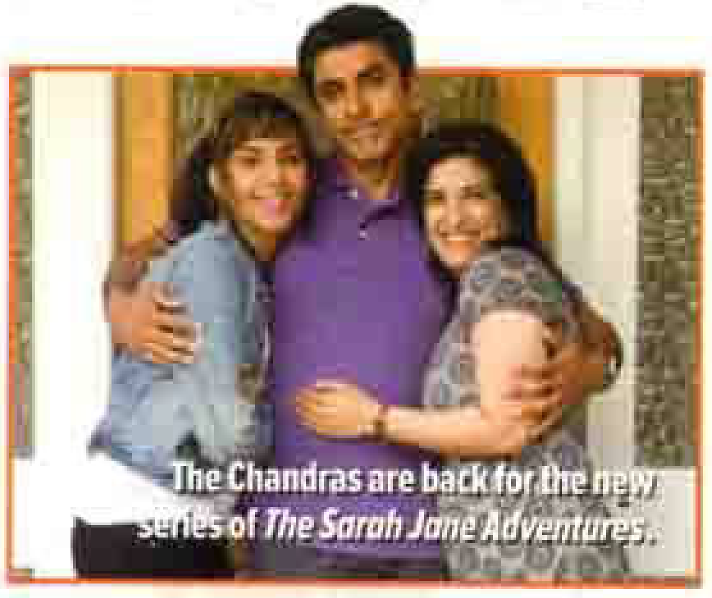
Meanwhile, further cast names have been revealed to **DWM** for this autumn's *Doctor Who* animated episode, *Dreamland*. Joining David Tennant, Georgia Moffett, David Warner and Lisa Bowerman [see last issue] are **Tim Howar**, **Stuart Milligan**, **Peter Guinness**, **Nicholas Rowe**, **Clarke Peters** and **Ryan McClusky**.

The story, written by Phil Ford and directed by Gary Russell, will be broadcast in seven instalments this autumn on the BBC's Red Button service and on Children's BBC.

More cast for The Sarah Jane Adventures

The 12-part third series of CBBC's *The Sarah Jane Adventures* continues production, and BBC Wales has confirmed further cast details.

Producer Nikki Wilson tells **DWM**, "We've got some spectacular guest casting coming up for Series Three, starting with no less than **Nigel Havers**! The whole production team was excited to welcome Nigel on set, in a role which looks set to change things for Sarah Jane Smith forever. Also, we've been delighted to welcome **Brian Miller** to Cardiff. Quite apart from his long CV, let alone his roles in *Doctor Who* itself [*he was Dugdale in 1983's* Snakedance *and provided Dalek voices in 1984's* Resurrection of the Daleks *and 1988's* Remembrance of the Daleks *– Ed*], some of you may realise that Brian is Lis Sladen's husband! He was simply ideal casting for this pivotal role, which sees him in conflict with Sarah Jane and the gang... although there's a lot more going on with Brian's character than might first appear.


The Chandras are back for the new series of *The Sarah Jane Adventures*.

"It's also wonderful to see the return of our full, regular cast, and of course that includes **Ace Bhatti** and **Mina Anwar** as Haresh and Gita, Rani's parents, who live across the road from Sarah Jane. And with the return of the Judoon, we've got **Paul Kasey** stomping around, back in the old costume, with **Nick Briggs** providing that unforgettable Judoon voice!"

The new series includes an appearance from the Doctor himself (David Tennant), a new alien race – the reptilian Veil and their enemies the Judoon, alongside an extraterrestrial girl that can make people play games against their will. Other storylines include a living painting, the inhabitants of a supposedly haunted house, and monsters who want to infect Earth with a strangely aggressive weed.

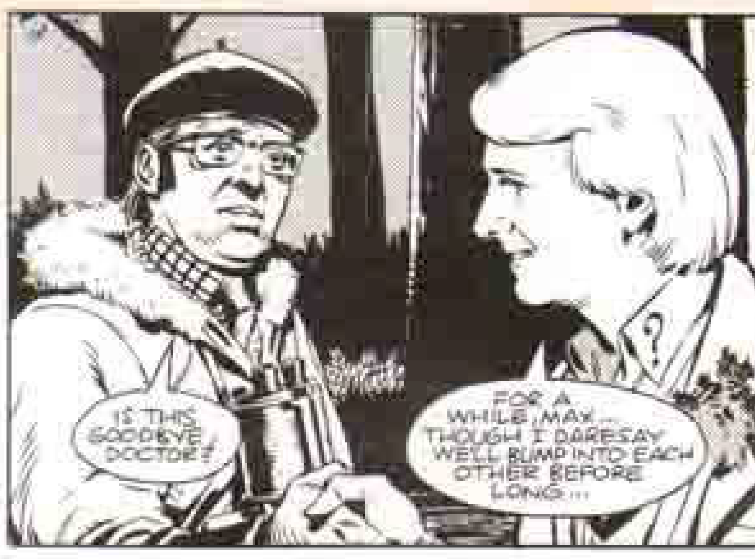
The Sarah Jane Adventures begins this autumn on BBC One and the CBBC Channel.

AUDIO EXCLUSIVE!

The Fifth Doctor returns to Stockbridge – for a new trilogy!

The TARDIS will be returning to Stockbridge later this year – the sleepy English village originally created for the **Doctor Who Magazine** comic strip, and most recently seen in **DWM** 403-405 in *The Stockbridge Child*. The new trilogy of audio adventures from Big Finish will star Peter Davison as the Fifth Doctor, accompanied by Sarah Sutton as Nyssa.

"I loved the old 1980s **DWM** strips set in Stockbridge – *The Tides of Time*, *Stars Fell On Stockbridge*, *The Stockbridge Horror*," says script editor Alan Barnes. "I loved the idea that the Fifth Doctor would make his home from home in a pretty English village, and that weird stuff would keep on happening there. The audios have visited the place before, briefly, in *Circular Time*; and again, just recently, in *Izzy's Story*, in *The Company of Friends*.


IS THIS GOODBYE DOCTOR?
FOR A WHILE, MAX... THOUGH I DARESAY WE'LL BUMP INTO EACH OTHER BEFORE LONG...

"The three stories in our 'Stockbridge trilogy' are set in the past, present and future of the village. They're all very different. October's *Castle of Fear*, set in the Middle Ages, is a galumphing historical adventure with, hopefully, a very surprising twist; Jonny Morris' *The Eternal Summer*, released in November, is a weird, *Sapphire and Steel*-y sort of affair featuring mad UFO-spotter Max Edison; and Mark Morris' *Village of the Damned*, released in December, is a full-blooded, horror-ish sort of thing, with sinister ravens and zombie cricketers!"

In other audio news, the cast of *Blue Forgotten Planet* (September) has been confirmed. JJ Feild (who starred in the BBC's *The Ruby in the Smoke* and *The Shadow in the North*) plays David McCallister, Alec Newman (*Dune*) plays Ed Driscoll, and Andree Bernard (*The Shakespeare Code*) is Ellen Green. The story stars Colin Baker's Doctor, and India Fisher as Charley Pollard.

Finally, Nicola Bryant is making her debut as a *Doctor Who* director with *The Companion Chronicles: The Prisoner of Peladon*. Nicola, best known as 1980s companion Peri, has previously directed for Big Finish's *UNIT* and *Judge Dredd* ranges. This September release sees David Troughton return as King Peladon for the first time in 37 years, while Nicholas Briggs plays the Ice Warriors.

Welsh BAFTA success!

Russell T Davies shows off his shiny Welsh BAFTA for Best Writer on 17 May. Rex

On Sunday 17 May *Doctor Who* emerged triumphant at both the Bafta Craft Awards and the Bafta Cymru Awards ceremonies, picking up a total of six gongs.

At the Craft Awards, The Mill won an award for its Visual Effects work on *The Fires of Pompeii*, while Philip Kloss beat the competition in the category Best Editing in Fiction or Entertainment for his work on Series Four.

At Bafta Cymru, *Doctor Who* won in three categories for the episode *Midnight*: Best Sound, Best Editing (another award for Philip Kloss), and Best Writer (Russell T Davies). Meanwhile, Euros Lyn received the award for Best Director for *Silence in the Library*.

Among the *Doctor Who* luminaries attending were Russell T Davies, former producer Phil Collinson (who picked up Philip Kloss' award), Elisabeth Sladen, Euros Lyn and incoming showrunner Steven Moffat.

Although both of the spin-off shows, *Torchwood* and *The Sarah Jane Adventures*, also received Bafta Cymru nominations, unfortunately neither were successful in their categories.

Torchwood radio plays

Three new *Torchwood* radio plays, soon to be released on BBC Audio [see last issue], are set to receive a radio transmission prior to the television broadcast of *Children of Earth*. The 45-minute stories can be heard in BBC Radio 4's 'Afternoon Play' slot, or via iPlayer, up to seven days after their radio transmission. The three plays are *Asylum* by Anita Sullivan, *Golden Age* by James Goss, *The Dead Line* by Phil Ford, and star John Barrowman, Eve Myles and Gareth David-Lloyd.

BBC AUDIO EXCLUSIVE!

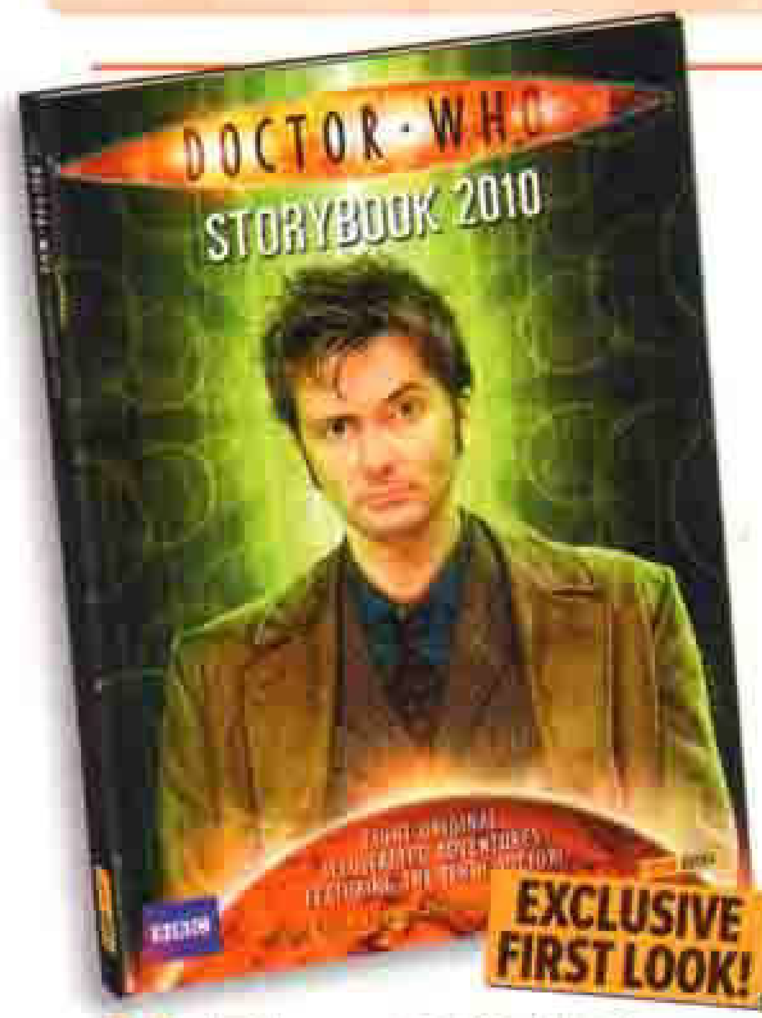
Tom Baker returns as the Fourth Doctor – for BBC Audio!

Tom Baker is set to reprise his role as the Fourth Doctor for the first time in over 15 years! Aside from a brief appearance in the 1993 *Children in Need* Special *Dimensions in Time*, Tom Baker has always turned down offers to play the Doctor again. Now he is set to reprise his most famous role in a brand new series of audio adventures, arriving this autumn.

BBC Audiobooks' Emma Finlay tells **DWM**, "We're absolutely thrilled to announce that Tom Baker will star again as the Doctor in a brand new series of adventures. *Doctor Who: Hornets' Nest* is the overall title of a series of five linked audio stories starring Tom Baker alongside a full-cast, details of which will be announced shortly. All five stories are written by the acclaimed Paul Magrs, and the series will see the Doctor on fighting form as he comes up against an enemy of unimaginable power and horrific intent!

"Recording started this month and we look forward to announcing further details in the next edition of **Doctor Who Magazine**. The first story in the series, *The Stuff of Nightmares*, is scheduled for publication on CD and download in September, with a further four stories appearing before the year is out. It promises to be a thrilling, fast-paced, dramatic and witty adventure for all!"

"Psst, have you heard the news?" Tom Baker is back in action as the Doctor...



EXCLUSIVE FIRST LOOK!

The 2010 Doctor Who Storybook – coming soon!

The Doctor Who Storybook 2010 is almost here! Boasting a brand new cover painting from artist Alister Pearson, the 80-page hardback volume features eight new lavishly-illustrated tales.

The stories are *Scared Stiff* by Mark Gatiss, *The Shape on the Chair* by Matt Jones, *A Night at the Opera* by Keith Temple, *The Haldenmor Fugue* by James Moran, *Knock Knock* by Paul Magrs, *The End of the Rainbow* by Jac Rayner, and *Total Eclipse of the Heart* by Oli Smith, plus a new comic strip, *Space Vikings!* by Jonathan Morris.

Edited by former **DWM**-er Clayton Hickman, *The Doctor Who Storybook 2010* will retail at £7.99, and is published by Panini Books in August.

NEW DVDs CONFIRMED!

The Black Guardian trilogy comes to DVD in August!

The commissioning editor of the *Doctor Who* DVD range, Daniel Hall, has told **DWM** some exclusive news about the next three releases from DVD producers 2entertain...

"I truly think *Remembrance of the Daleks* is a cracking story," says Dan of the Seventh Doctor tale from 1988. "Everything is here; nostalgia, squaring of circles, Daleks and beehive haircuts. It warrants a Special Edition, and this is why I commissioned it. We gave the release a preview on the *Davros* box set, and now it finally gets its standalone release. I hope the new documentaries give it the attention it deserves, and will allow new and old fans to enjoy what is certainly one of my favourite stories. The keen-eyed fans may also notice we have changed the sleeve from the version shown on the Davros box set. Fashions change, as does Clayton Hickman's creative flair!"

BBC DVD
DOCTOR WHO
REMEMBRANCE OF THE DALEKS
SPECIAL EDITION

The Special Edition of *Remembrance of the Daleks* is released on 20 July priced £19.56. Hot on its heels on 10 August is *The Black Guardian Trilogy* box set, containing the 1983 Fifth Doctor stories *Mawdryn Undead*, *Terminus* and *Enlightenment*. The extras-packed multiple-disc set will retail at £39.14.

"I've always loved the idea of the character of Turlough," says Dan. "How wonderful to have an unstable assassin in the corridors of the TARDIS! We decided to release these stories as a trilogy. The set has a fantastic mix of extras; there are making-ofs, blogs, and even a bit of fun with the Brig. There's a cracking recut of *Enlightenment*, carried out by director Fiona Cumming. It's fascinating to see what she's done to it with the eye of 2009 sensibilities. It'll be fascinating to see what the fans think."

Mawdryn Undead – kicking off the *Black Guardian Trilogy* box set.

Colin Baker's début as the Doctor, 1984's *The Twin Dilemma*, is released on DVD on 7 September, priced £19.56. "I'm very pleased with this release as it has a terrific mixture of content," says Dan. "There's the next in the *Stripped* series, which has gone down well with fans. Ed Stradling has delivered a fascinating piece about Sid Sutton's title sequence. And James Goss, known for some of the range's more eccentric pieces, has delivered us the highly enjoyable *How to Look 100 Years Younger*. Of course, there are also some archive clips, a great commentary and sparkling restoration work. What more could you need?"

Torchwood exhibition?

Experience Design, the team behind the *Doctor Who* Up Close exhibition in Cardiff Bay, has announced that it is hoping to open a *Torchwood*-themed exhibition in the Bay area.

It is planned that a new exhibition would reconstruct the Torchwood Hub sets as seen in the series, based across two levels, including an upstairs recreation of the Cardiff Bay watertower. Costumes from the series would also hopefully form part of the exhibition.

You too will be able to visit the Hub! Possibly.

Martin Wilkie, the head designer of Experience Design, said: "A *Torchwood* exhibition would be a great addition to the Bay area. We have looked at several sites for a *Torchwood* exhibition but we are hoping that this one might be available soon. The appeal of *Torchwood* brings many visitors to Cardiff Bay, especially to see the Torchwood Water Tower. The building we are hoping to use for the *Torchwood* exhibition is near this famous TV landmark."

Mastermind!

Congratulations to senior college lecturer Ian Bayley, who conquered the opposition in an episode of BBC One's *Mastermind* broadcast on Friday 5 June. Ian's specialist subject on the famously tough quiz was '*Doctor Who* in the 1970s' – and he got all 16 questions correct! **DWM** wishes Ian good luck for future rounds...

New DWAs

The latest edition of *Doctor Who Adventures*, the magazine for younger readers, features an interview with Karen Gillan in Issue 121 (out now); free 3D glasses, poster and stickers in issue 122 (which is a 3D Special); a free water squirter and stickers in issue 123; and in issue 124, there's a free Dalek story from Big Finish Productions, and an inflatable monster. The mag is available from all good newsagents every week, price £2.10.

DOCTOR WHO
ADVENTURES
INTERVIEW
BEST EVER!
SECRETS!

In the Shops

Your guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines...

July

THURSDAY 2

CD *The Rising Night* by Scott Handcock [Tenth Doctor, read by Michelle Ryan] BBC Audio £9.77

Talking Book CD *The Happiness Patrol* [Seventh Doctor and Ace, read by Rula Lenska] BBC Audio £17.61

MONDAY 6

DVD *The War Games* [Second Doctor, Jamie and Zoe] 2entertain £24.46

MONDAY 20

DVD *Remembrance of the Daleks – Special Edition* £19.56 2entertain

THURSDAY 23

DWM 411 Panini £3.99

THURSDAY 30

Book *The Darksmith Legacy: The Pictures of Emptiness* by Jacqueline Rayner [Tenth Doctor] Penguin £4.99

ALSO THIS MONTH

CD *The Company of Friends* by various authors [Eighth Doctor, Benny, Fitz, Izzy, Mary Shelley] Big Finish £14.99

CD *The Companion Chronicles: The Drowned World* by Simon Guerrier [Sara Kingdom] Big Finish £8.99

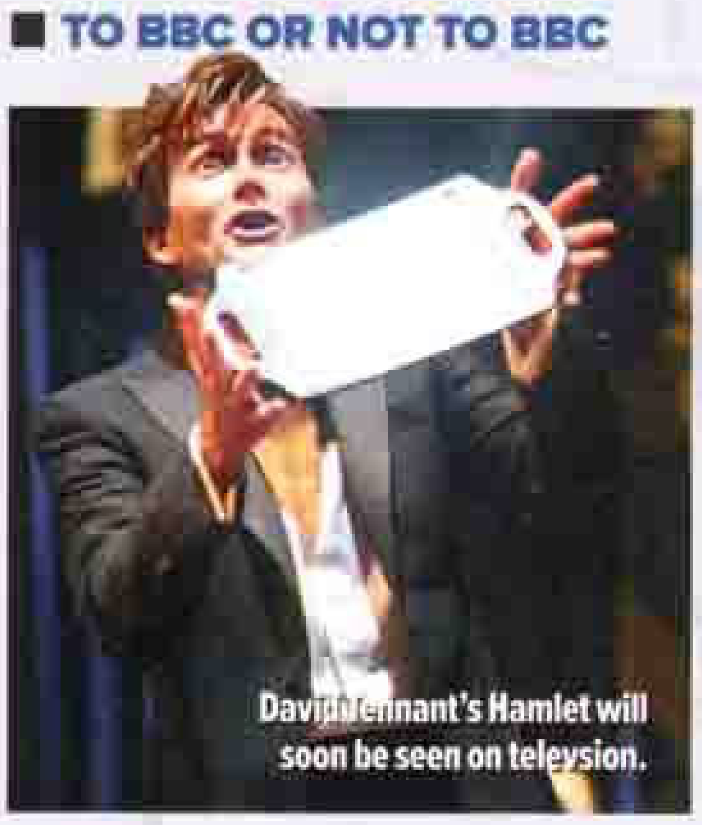
CD *The Scapegoat* [Eighth Doctor and Lucie] Big Finish £10.99

All release dates are subject to change, and all prices are RRP.

Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

TO BBC OR NOT TO BBC



David Tennant's Hamlet will soon be seen on television.

Further to last issue, it is now confirmed all key cast members of **David Tennant**'s version of *Hamlet* (including David's understudy Edward Bennett as Laertes, Patrick Stewart as Claudius and **John Woodvine** as the Player King) will reunite for a screen version to be aired on BBC Two later this year with the US and Japan following in 2010. An online BBC site is being created to support the film in collaboration with the RSC. David, who narrated BBC One's *Everest ER* from 25 May and filmed a guest appearance on the *QI* Christmas Special on 28 May, will be the new host of *Masterpiece Contemporary* for PBS in the United States on its return in October when he will introduce apartheid drama *Endgame*, which features Chiwetel Ejiofor.

NEXT DOCS

Both **Matt Smith** and **David Morrissey** attended the première of *When the Rain Stops Falling* at London's Almeida Theatre on 22 May (also there was **Carey Mulligan** *aka* Sally Sparrow). During May, Smith also helped promote 14-minute bereavement film *Together* at the Cannes Film Festival. He completed the short three weeks before winning the role of the Doctor. On 29 May he performed live at the Royal Court Theatre in a rehearsed reading of *The Hotel Play* by Wallace Shawn as part of a huge cast which included **Geoffrey Beevers**. Morrissey is Jan in upcoming ITV1 thriller *U B Dead* and plays Bobby Dykins in Lennon movie *Nowhere Boy*.

JOHN CAGED

John Barrowman takes over the role of Albin in *La Cage aux Folles* at London's Playhouse Theatre (Box Office 08700 606631) on 14 September and stays with the show until 28 November. On 1 July he is performing in a Judy Garland tribute concert at the Mermaid Theatre for Radio 2. His *Tonight's the Night* Captain Jack TARDIS scene on 23 May was written by **Russell T Davies**, directed by **Alice Troughton** and included an appearance by **David Tennant** playing himself.

Terence Alexander as Lord Ravensworth.

IN THE DOGHOUSE

Noel Clarke is Mikey with **Mary Tamm** as Meg Nut and **Christina Cole** as Candy in horror movie *Doghouse*, which arrived in UK cinemas on 12 June. **Gugu Mbatha-Raw** is at London's Wyndham Theatre playing Ophelia in *Hamlet* until 22 August opposite **Penelope Wilton**, **Ron Cook** and **Kevin McNally**. **Gareth David-Lloyd** directed a production of *Boogie Nights* at Newport's Dolman Theatre in early June.

DOCTOR AT SEA

Peter Davison is the voice on four new commercials for P&O Ferries. **Colin Baker** and **Louise Jameson** appear in *Love Letters* at the Lamb, Eastbourne on 2 August. **Bonnie Langford** has been reprising Roxie Hart in *Chicago* in Montreal (until 28 June) and New York's Ambassador Theater (30 June to 5 July).

QUICKIES

Beth Willis was producer of the recently ended *Ashes to Ashes* Series Two. **James Hawes** is directing *Enid Blyton* for BBC Four. **Graeme Harper** directed *Robin Hood* (30 May) while **Keith Boak** directed *Waterloo Road*'s season finale (20 May). **Sheridan Smith** is expected to reprise Joey Ross in a *Jonathan Creek* Easter Special for 2010.

OBITUARY

Andrew Downie, who played Willie Mackay in *The Highlanders*, died on 15 April aged 86. **Terence Alexander**, who played Lord Ravensworth in *The Mark of the Rani* and was best known for Charlie Hungerford in *Bergerac*, died on 28 May aged 86.

REGENERATIONS 09 SWANSEA

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WWW.REGENERATIONSSWANSEA.CO.UK

Guests appear subject to professional commitments

Get ready for something spooky! **David Darlington** previews a brand new Tenth Doctor audio story...

IN A NUTSHELL...

WHEN HARRY WINTER GOES OUT COLLECTING ROCKS TO REPAIR the wall around his father's farm, he makes a fatal mistake. He disturbs Lucifer's Tombstone, and awakens something demonic and dreadful...

The TARDIS arrives in the 18th Century village of Thornton Rising in the Yorkshire Moors – a village cut off from the world by an all-consuming darkness, where the sun has not risen for three weeks. Farm animals have been attacked, people have gone missing, and strange lights have been seen in the sky.

The Doctor soon becomes involved in a nightmarish adventure, helped by a young local woman named Charity. But who is feeding on the blood of the locals, and where will the carnage stop...?

» The Rising Night

WRITTEN BY Scott Handcock | **READ BY** Michelle Ryan | **AUDIO READING** BBC Audio | **PRICE** £9.78 | **OUT** 2 July 2009

This latest instalment in BBC Audiobooks' ongoing strand of original audio fiction comes from a writer new to readers of the *Doctor Who* novels: Scott Handcock. So who is this tyro recruit to the strand...? "I'm one of the production assistants in the Drama department at BBC Wales," Handcock smiles, "and I've had stints on both *Doctor Who Confidential* and *The Sarah Jane Adventures*. I get around...!"

Not the most obvious route into fiction writing, perhaps? "Well, I've worked on a number of projects for Big Finish, some of which were with *Doctor Who* script editor Gary Russell. I'd just completed my recent Mike Yates *Companion Chronicle*, *The Magician's Oath*, when I started pestering people at the BBC. Michael Stevens, the comissioning editor at BBC Audiobooks, read a few of my Big Finish scripts and invited me to pitch. Naturally, I then *bombarded* him with ideas... the hardest part was trying to narrow down what I wanted to do. I had pseudo-historicals, stories set in the future, on alien planets, you name it! No-one ever said I had to tell a particular type of story, though obviously I was asked to try to avoid any parasitic insects or World War Two settings, so as not to clash with some of the more recent audio releases..."

"Scott sent me the script of his recent *Companion Chronicle*," says Michael Stevens, "and also a short story he'd written for the *Short Trips* range. I didn't actually realise he was working at the *Doctor Who* production office at the time – until I visited one day, and found him there!"

"The pitch was difficult to get right," Handcock continues. "These audiobooks are about the same length as a novella – so too much incident and you run out of words; not enough incident and it drags. It's more daunting than you'd expect – and I always had at the back of my mind that I'm still relatively new to this world of fiction, and I've not really done any straight prose before now. But it was all part of the challenge. I think it helped that I've written plays and monologues before now, because you get a real sense of how actors read aloud, and what they can and can't actually say. I spend most of my writing time reading it back to myself, out loud, on my own... probably scaring the neighbours! But that's really the only way you know if it will work or not."

BBC Audio
DOCTOR·WHO
The Rising Night
Written by Scott Handcock
Read by Michelle Ryan

So, having offered a myriad ideas, which one made it through the process for our enjoyment? What tone of adventure can we expect? "*The Rising Night* is a straightforward gothic horror story," says the writer, "with a sci-fi twist. The sort of story *Doctor Who* does really well, and the kind of adventure I love. I'm a big horror fan, and I've always thought it a real shame we've not had more stories like *Tooth and Claw* on screen. So this was my opportunity to redress the balance a little! The Doctor materialises in Yorkshire, just outside the village of Thornton Rising. A village where the sun hasn't risen in three weeks, where the women are going missing. And Lucifer's Tombstone has been disturbed..."

A teasing blurb Hammer films would have been proud of! And as revealed in *Gallifrey Guardian* recently, *The Rising Night* continues the recent tradition of having these tales narrated by the Doctor's latest companion... "The reader is the very talented Michelle Ryan," says Michael Stevens. "We were delighted to welcome her to Bath for the recording, and I think she enjoyed it. The recording was completed in a day, and that's actually a very demanding schedule for one reader – especially when there are a lot of characters in the story. *The Rising Night* kept her busy!" Having played a companion once on TV, is Michelle fleshing out another one on audio? Is there a young girl by the Doctor's side we haven't met yet? "Well," Stevens muses, "the Doctor is travelling alone now..."

"I absolutely love David's Doctor," Handcock enthuses, "so it was nice to tell a story where he takes centre-stage to save Thornton Rising from the darkness that's been released. But he does have help..."

"We first encounter him in a tight spot," reveals Stevens, "waking up to a roomful of suspicious villagers. Among them is one friendly face, a woman named Charity Wentworth, who works with him as he tries to solve the mystery... so in a way the listeners are at the elbow of Charity as we follow the Doctor in and out of trouble."

"I only found out who the reader was when I saw the cover!" reveals an amused Handcock. "But that's good, it meant I wasn't writing for a specific actor, which actually makes it easier for the reader to put her own spin on it. And I'm fascinated to hear what Michelle has done with it. I've seen her in so many things – *EastEnders*, *Jekyll*, *Merlin*, *Doctor Who* – but I've still not a clue what her 'reading' voice will be like. So I'm very excited!"

"The Doctor lands in Yorkshire, near a village where the sun hasn't risen for three weeks..."

Planet of the Dead guest star Michelle Ryan is the narrator of *The Rising Night*.

AUDIO PREVIEW

This month the Eighth Doctor has four adventures in just one release! **David Darlington** tells us more...

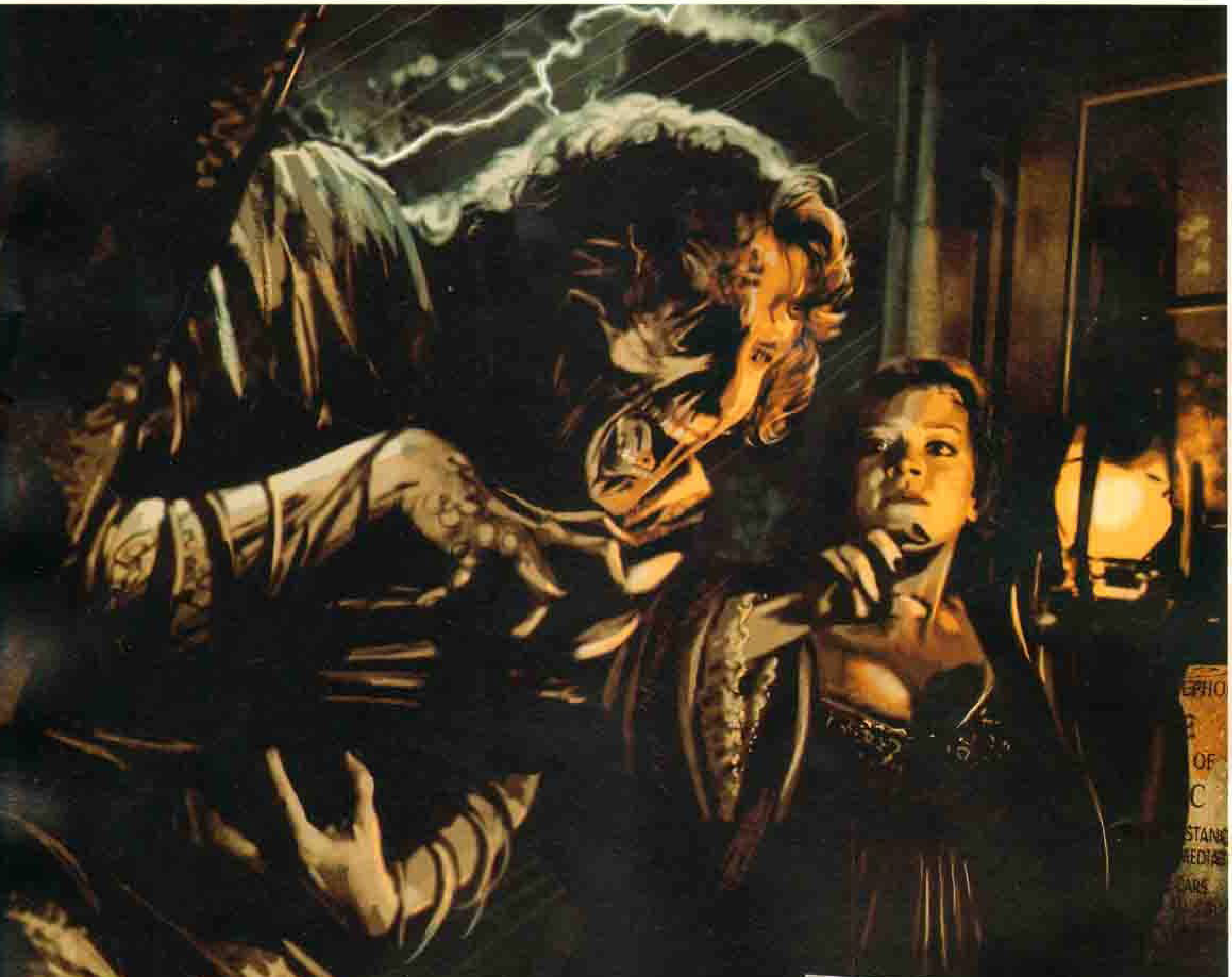
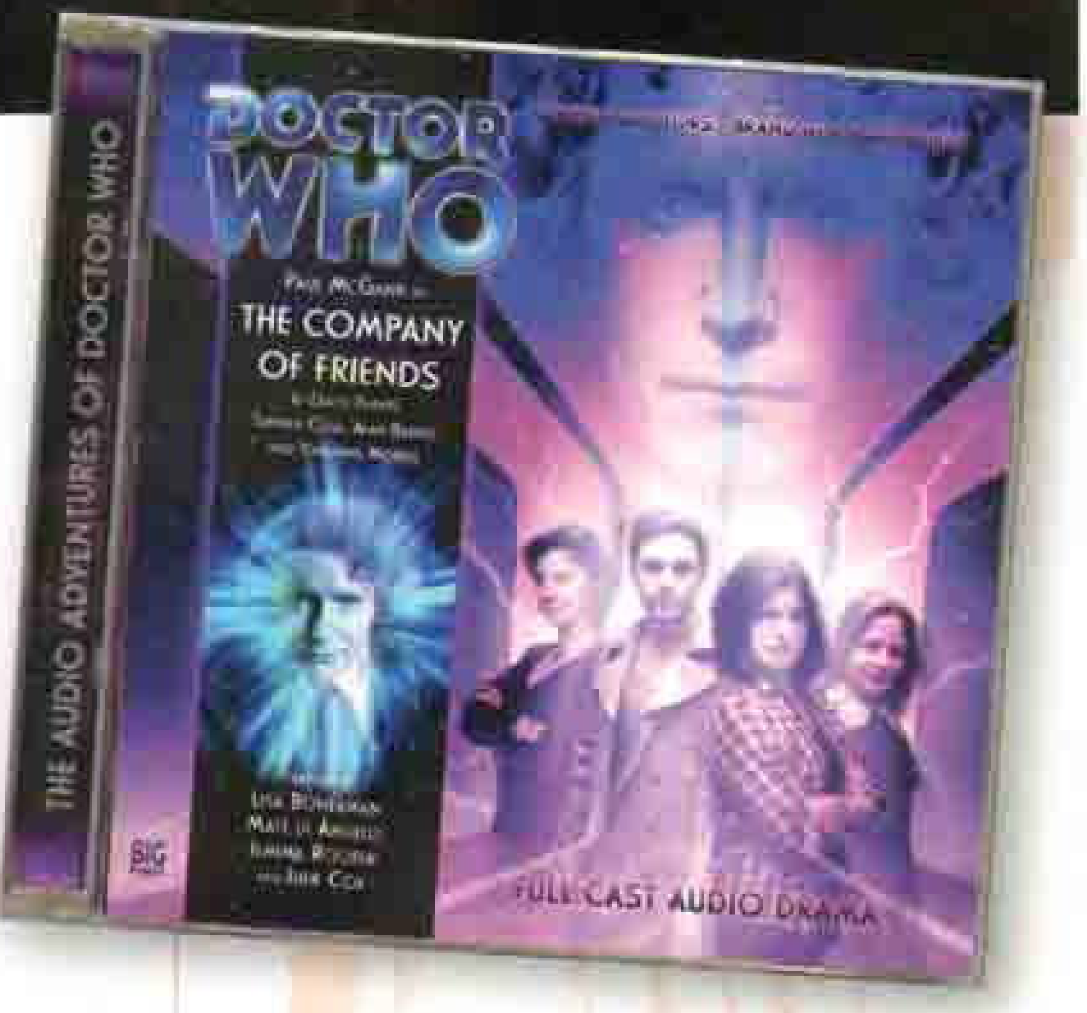


Illustration **BRIAN WILLIAMSON**

» The Company of Friends

WRITTEN BY Lance Parkin, Stephen Cole, Alan Barnes and Jonathan Morris | **STARRING** Paul McGann, Lisa Bowerman, Matt Di Angelo, Jemima Rooper, Julie Cox, Fenella Woolgar
AUDIO DRAMA Big Finish | **PRICE** £14.99 | **OUT** Jul 2009 | **AVAILABLE** www.bigfinish.com



The double-CD set of four self-contained 'short story' episodes is now a well-established annual tradition for the *Doctor Who* audio adventures – with the Fifth, Sixth and Seventh Doctors all having taken their turn at the form, it was only a matter of time before Paul McGann's Doctor was invited to the party, too. What sets this new set of short adventures apart, perhaps, is the scale of ambition in exploring a few slightly different aspects of the Eighth Doctor's history – for *The Company of Friends* sees him paired up with a different companion in each episode, some of whom might seem familiar from other media. Thus we have a tale involving Fitz Kreiner – longterm companion of the Eighth Doctor from a range of novels published by the BBC in the years just preceding the show's return to TV in 2005. Then there's Izzy – who appeared in a great many comic strips in this very magazine over a similar period. Bernice Summerfield has an even longer and more distinguished pedigree, having appeared in – or in close proximity to – various *Doctor Who* strands going back to the Virgin Books *New Adventures* novel *Love and War* in 1992. And Mary Shelley? Well, her we'll come back to... but why attempt such a wide-ranging, ambitious collection?

"This was entirely my idea, I'm afraid!" confesses script editor Alan Barnes. "We at Big Finish have done an awful lot with the Eighth Doctor, but we're conscious that he has had a life *outside* our audio adventures, and I thought this gave us a good opportunity to show the man in a slightly different light – different dynamics with different companions..."

"And my contribution was to say 'That's a good idea, Alan'!" points out executive producer Nick Briggs. "I have trust in his creativity – the thing that always gets my creative juices flowing is to be surrounded by people with interesting ideas, which I'm more than happy to take on board. With *The Company of Friends* we're incorporating some characters I'm less familiar with than Alan is, and he immediately knew which writers to go to, to get an authentic take on those characters."

There's actually a lengthy list of such characters Big Finish might have chosen to bring to life – Sam, Anji, Trix, Fey, Destrii... why plump for the ones they have? "Realistically," Barnes points out, "we could only pick one companion for each episode, so we went for the characters that we felt had the most

Matt Di Angelo, Paul McGann and Fenella Woolgar are among the *Company of Friends*...

distinctive 'voices' – there isn't time to fill out their entire backstory, so they needed to be characters who were very 'immediate'. Bernice, you could argue, was the very first Eighth Doctor companion – she appeared in the novel *The Dying Days* not long after the 1996 TV Movie – and, of course, at Big Finish we have a long-established strand featuring Bernice. We also wanted a male voice, and Fitz – from the BBC Books range – was the only significant male character. Anyway, the likes of Anji and Trix – not only were they rarely alone with the Doctor, they have very complicated backstories. I wouldn't say 'never', but it would be a big ask to present them convincingly in 25 minutes and in the context of a worthwhile, entertaining story. As for Izzy, well – I invented her, in a former life as editor of the **DWM** comic strip. Izzy, I think, comes across to the reader or listener very quickly because she's essentially a 'female fanboy'. The interesting thing I found writing for Izzy now is that she's become a period piece. I was first writing her in 1996, and more than ten years on, I was struggling a little, until I realised that."

> **"We've done a lot with the Eighth Doctor, but we know he has a life beyond the audios..."**

Fitz has been brought to life for this story by *Hustle* star Matt Di Angelo. "I thought of Matt for Fitz," points out producer David Richardson. "I think Matt thinks I cast him because of his role in *EastEnders* a while back, but that actually wasn't the case at all. It was mainly from his turn on *Strictly Come Dancing*! Which sounds bizarre, but there is a lot of 'acting' in a show like that – the people who are really good at it present great 'performances'. It stuck in my mind that anyone who could approach those incredible dances with that degree of swagger and confidence could embody the Fitz we are trying to portray."

"He's a 27-year-old cock-er-nee," laughs Matt Di Angelo himself. "Bit of a blokey-bloke, thinks he's Sean Connery, but he's not. So a bit of a ladies' man, but a rubbish one! It's always fun to play a part where someone thinks he's cool but he's wrong. The bit we just finished recording was really fun – Fitz was being shown video footage of him fighting a monster, and he's trying to make out like he's the strong one when everyone can see he's on the floor crying in agony. It's fun putting that sort of spin on something..."

"A lot of the Eighth Doctor novels are *very* serious," Barnes notes, "where our Fitz story here is more comedic. I felt that to do a 'dark, brooding' Fitz story – which we could easily have done – would not show the character off in his best light. So the story is probably truer to the character himself than to the novels he appeared in. We got Steve Cole – who essentially created Fitz in the first place – to write it, to give us a guarantee of authenticity."

Jemima Rooper, star of *Lost in Austen*, is the guest star for *Izzy's Story*. Her only previous connection to *Doctor Who* being, as she seems delighted to admit, auditioning for the part of Rose alongside Billie Piper back in 2004. "I *knew* Billie would get it," Rooper giggles. "She was *brilliant*. Here I'm playing Izzy, who I believe has appeared in a lot of the *Doctor Who* comic strips. And she is herself a comic book fanatic, so it's been fun – kind of playing a cartoon character! She and the Doctor are a bit like big brother and little sister. Izzy is very perky and quite annoying, and he's very dry with her, whereas she's feisty and loud and not afraid to speak her mind. And I think he's quite amused by that!"

Bernice Summerfield is, of course, played by Lisa Bowerman. A Big Finish stalwart and star of her own range of adventures, Lisa was interviewed in this very magazine just a couple of issues back. "I've not done that many audio crossovers with *Doctor Who*," she muses. "There have been one or two with Sylvester, but I was always curious about how it might work with another Doctor. Paul's Doctor is quite sparky, and the dynamic works well. It's interesting, because our episode is almost a two-hander. From an acting point of view, it's great to have someone else to spark off, and I'm a great admirer of Paul's work."

DWM's Izzy is brought to life by Jemima Rooper (left).

So that's our three familiar characters – what of the odd one out? Alan Barnes explains: "I wanted one episode to acknowledge what we've done in the past at Big Finish, and Mary Shelley – the author of *Frankenstein* – was mentioned in the opening monologue of our very first Eighth Doctor story, *Storm Warning*. The suggestion was there that they'd had some kind of relationship... and this story tells you what that was!"

Mary Shelley is played by Julie Cox, late of *Holby Blue* and *New Tricks*, who has a traditional-sounding relationship with *Doctor Who*. "I watched it as a kid," she reveals, "and hid behind the sofa. With my biro." With your *biro*? "Yeah. It was to shoot the Daleks with. A biro can be a complex technical instrument at that age..." If you say so... uniquely in this set, the companion of *Mary's Story* was a genuine historical figure. Does that mean more research for the actor? "It can do," Cox concedes. "In a similar vein, I've previously played Lord Byron's wife in a BBC drama opposite Jonny Lee Miller, and there are *loads* of books about her, and I loved researching that. It was the first time I'd really used the internet! I don't know quite so much about Mary Shelley except that she was quite confident and outspoken – attributes that weren't really encouraged in women at the time. Even just the fact that Mary wrote such a successful book shows the determination of the woman. Especially given that it's a gothic horror story, and not a book about knitting..."

When using companions established in the minds of many fans – yet completely new to both the medium and the actors – does the director inform the actors of that weighty inheritance they've been gifted? "I've learned more and more, over the years," says Briggs, wearing his director's hat, "to wait and see what the actor brings to it. As an actor, if people give you tons of information, it just becomes confusing, because lots of information can be contradictory – you end up putting caveats into everything you say, where the actor just wants to know how to play *this* scene..."

Neither Briggs nor Barnes will be definitively drawn on whether there might be more such anthology stories in future – beyond pointing out that with 13 main range releases a year incorporating four seasons of three stories, that always leaves one slot open. "It's been fun, though," concludes Barnes. "The actors are all enjoying themselves, and that's what these 'single-episode' releases should be like – they're sketch-form *Doctor Who*. They need to have something for everyone. You'll find at least one of them enormously enjoyable!

IN A NUTSHELL...

BENNY'S STORY by Lance Parkin

Deep in the mines of Epsilon Minima, Bernice Summerfield is up to her neck in it – as usual. The Countess Venhella has hired her to recover a lost Time Lord artefact: A TARDIS key. Guess whose?

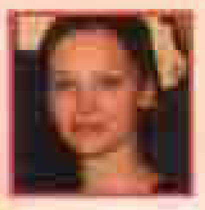
FITZ'S STORY by Stephen Cole

The Doctor and Fitz investigate Alien Defence Incorporated – your one-stop shop for protection against extraterrestrial invasion! But which is the greater menace: the Vermin Queens or ADI itself?

IZZY'S STORY by Alan Barnes

TARDIS travel opens one's eyes to a universe of possibilities, reckons the Doctor. For Izzy, it's also a fantastic way to track down rare copies of *Aggrotron!*, the most dangerous comic in history!

MARY'S STORY by Jonathan Morris



Switzerland, 1816: at the Villa Diodati, Lord Byron's house guests tell each other tales to chill the blood. With a monster on the loose outside, young Mary Shelley isn't short of inspiration...

THE COMPANY OF FRIENDS is available to download for £12.99 and on Double CD, priced £14.99 (£15.50 overseas) inc. p&p. CHEQUES PAYABLE TO: Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF CREDIT CARD HOTLINE: 01628 824 102 EMAIL: sales@bigfinish.com

DVD PREVIEW

The Second Doctor's final adventure comes to DVD this month! David Darlington previews the triple-disc set...

The Doctor and his companions apparently arrive in the middle of the First World War.

» The War Games

DVD 2entertain | **CERT** PG | **PRICE** £24.46 | **OUT** 6 July 2009

BBC DVD
DOCTOR WHO
THE WAR GAMES
The PATRICK TROUGHTON Years 1968-69

a whopping great monumental landmark, that's *The War Games*. More than almost any other *Doctor Who* story thus far, it perfectly embodies the concept of 'the end of an era'. Ten episodes in length, it's not quite the longest story ever, even at the time of transmission, but it was the final story for Patrick Troughton's Second Doctor – at a time when there was no guarantee of his being replaced – as well as being the adventure that introduced us to the concept and homeworld of the Time Lords, and one which ended on a cliffhanger into a forthcoming seventh season of the show which saw a total and instantaneous change of regular cast... the noteworthy aspects keep mounting up. Although the show's profile and ratings in 1969 were somewhat reduced from those of its Dalekmania heyday, for those young fans still enraptured, it must have been like being confronted with *The Parting of the Ways* and *Doomsday* and *Journey's End* all at once...

It's perhaps surprising, then, that it's not been seen on DVD before now. But there have been problems with the quality of the film prints, hasn't there? "We have remastered this story before, for a VHS release," points out Steve Roberts, who's been co-ordinating the restoration of *Doctor Who* stories for VHS and DVD release many years, "and we were shocked at what we found. Six of the ten film negatives had some kind of damage or processing fault, which resulted in diffuse white blobs all over the screen..."

Erk. It turns out that these were film prints which had been returned to the BBC Archive by the British Film Institute back in the 1970s, since all of the BBC's own copies of the story had long since been purged, alongside many still-missing early instalments of the show. "Perhaps naively," admits Roberts, "we had assumed that the BFI returned the original films to the BBC... but when it came to thinking about this story for DVD release, we started wondering if they had perhaps only returned *copies*... so, in 2005, I enquired about this, and discovered that the BFI's library did indeed contain all ten episodes in the form of film recording negatives, completely free from this damage and in excellent physical condition..."

So, having been subject to the usual picture and sound sprucing-up operations in addition to the 'video-ising' VidFIRE process, *The War Games* must surely look better now than at any time since its transmission in 1969. And, given the release's status as a three-disc set, there's a huge volume of supporting material alongside the story itself.

"My approach to the 'making of' documentaries usually involves lots of planning," says *War Zone* producer Steve Broster. "In the case of *The War Games* – as sometimes happens – despite all our research and planning, and our chatting to the contributors ahead of the interview day, not everything went to plan. On this occasion, unfortunately, no amount of prompting could get either Terrance Dicks or Derrick Sherwin to remember the content of the two unmade stories that were shelved to make way for *The War Games*! Because of this, *War Zone* only makes a passing reference to this potentially fascinating thread."

ON TARGET
MALCOLM HULKE

Jon Pertwee in *Devious*.

Behind enemy lines: the Doctor, Jamie and Zoe are captured by the Germans.

DISC INFO

FEATURING The Second Doctor (Patrick Troughton), Jamie (Frazer Hines) and Zoe (Wendy Padbury)
WRITTEN BY Terrance Dicks and Malcolm Hulke
FIRST BROADCAST 19 April 1969 – 21 June 1969

THE STORY Mud… barbed wire… the smell of death… the year is 1917 and the TARDIS has materialised on the Western Front during the First World War. Or has it…?

EXTRA FEATURES

- Commentary with stars Frazer Hines and Wendy Padbury, guest stars Philip Madoc, Jane Sherwin and Graham Weston, co-writer Terrance Dicks and producer Derrick Sherwin
- *War Zone*: the making of *The War Games*
- *Shades of Grey*: a look at the technical and artistic constraints of monochrome television
- *Now and Then*: the locations of *The War Games*
- *The Doctor's Composer*: prolific composer Dudley Simpson looks back at his first five years of work on *Doctor Who*
- *Sylvia James In Conversation*: the make-up designer talks about her work on Troughton's *Doctor Who* stories
- *Talking About Regeneration*: featurette exploring the concept of regeneration in *Doctor Who*
- *Time Zones*: historians discuss the various time zones featured in the story
- *Stripped for Action*: The Second Doctor – the continuing series of features on the Doctor's comic strip adventures looks at the Second Doctor.
- *On Target*: the first in a series of features on the Target range of TV story novelisations looks at the work of writer Malcolm Hulke
- *Devious*: an amateur *Doctor Who* film set between Patrick Troughton's swansong *The War Games* and Jon Pertwee's introduction in *Spearhead from Space*, featuring Pertwee's last ever appearance as the Third Doctor
- Photo Gallery
- Subtitled Production Notes
- PDF material
- Coming soon: *The Black Guardian Trilogy*
- Easter Eggs

Several writers associated with recent series of *Doctor Who*, including James Moran and Paul Cornell, also turn up to offer a view. "On previous documentaries," Broster points out, "if I've used 'fan perspective' comment, I've tried to use people who could give me a contemporary view of the programme – that is, fans who were there at the time. On this occasion I've quite deliberately gone for younger voices, people who are in a position to judge how it stands up today. There are two reasons for my doing this – firstly, I've got plenty of contemporary commentary from the cast and crew. But also I had been struck by how some of the themes and approaches of *The War Games* seemed very modern. Despite being monochrome and nearly four hours long, it has an incredible freshness and really zings along. So my thinking was, what do younger generations feel about it?"

The War Games is one of only two stories – the following season's opener *Spearhead from Space* being the other – to be officially credited as having been produced by sometime script editor Derrick Sherwin. "It was good to get Derrick involved," Broster reckons. "He wasn't producer for long, and you could justifiably ask as to whether he had a 'philosophy' for the show in the way, say, Barry Letts or Philip Hinchcliffe had. I don't think he did. His role was all about logistics; simply getting something – *anything!* – on air, while trying to cope with an almost impossible schedule. They made 42 episodes in this sixth season – that's a lot of TV, and *Doctor Who*'s a bit more complicated than a soap opera. So while there may not have been an overriding ethos to his reign as producer, he did make some creative decisions – like the creation of UNIT, and exiling the Doctor to Earth – which turned out to be some of the most important in the show's history. And all these years later he's still proud of his time on *Doctor Who*..."

Stripped for Action

SHADES OF GREY
BBC

The Doctor's Composer

"Despite being four hours long, *The War Games* has a freshness to it. It zings along!"

In addition to *War Zone*, this release features a whole batch of complementary pieces examining make-up design, incidental music, the procedures involved in making black-and-white television – this being the last such *Doctor Who* story, of course, and one more for the 'end of an era' column – and the Second Doctor's adventures in comic strip form. Another interesting piece is *Time Zones*, which continues a recent trend in being a brief examination of one of the story's themes rather than in concerning itself with practical, behind-the-scenes issues – in this case, a look at the various wars from Earth history depicted on screen over the course of the story's ten episodes. It's a second piece from the makers of *The Gallifreyan Candidate* on the recent *Deadly Assassin* release.

"*Time Zones* was actually my first commission," reflects producer Chris Chapman, "ahead of the *Manchurian Candidate* piece, though they were ultimately swapped in release order. Commissioning editor Daniel Hall had asked us to put together a documentary that provided a broad, if bite-sized, overview to the historical periods explored in *The War Games* – to provide wider historical understanding to expand on our perception of the main feature – and we were more than happy to oblige. I really wanted it to kick off with a bang, to announce our arrival onto the range – almost worked! – and so had a very talented animator, Dylan Wynne, put together a rather ambitious TARDIS-centric opening sequence, and linking graphics."

It's amusing and interesting to see contributors who might be more at home in the lecture hall or BBC Four, discussing historical accuracy in *Doctor Who* like over-enthusiastic, if well-informed, fan geeks. "We needed the input of folk who really knew their stuff," Chapman points out, "so I set about sourcing academics who would hopefully be just as charismatic and engaging as they were knowledgeable! We were very lucky with our line-up, and they were all very enthusiastic about the project – though mildly bemused to be asked to feature on a *Doctor Who* DVD! Especially fun was the opportunity to have them examine the accuracy of *The War Games*' presentation of history, with the look of the Roman soldiers coming in for some particularly amusing stick!"

With this release, there are only two more complete Second Doctor stories still to be released on DVD – a sad fact highlighting how much of Patrick Troughton's era remains missing from the BBC archives. "The BFI also hold copies of those two stories, *The Krotons* and *The Dominators*," Steve Roberts points out. "Those BFI copies have already been transferred by us for future use, and are indeed original negatives – with the added bonus that overseas 'censor' cuts to the episodes are intact on them." When the time comes, then, those stories, duly remastered and polished, will finish the Second Doctor's era off in style – much as *The War Games* itself did... ◆

ALSO RELEASED THIS MONTH...

Available from 20 June 2009 is the Special Edition of *Remembrance of the Daleks*, a story which was issued as one the very first *Doctor Who* DVDs back in 2001. This new version, which has previously only been available in the UK as part of the *Davros* box set, includes extras not available on the original release.

FEATURING The Doctor (Sylvester McCoy) and Ace (Sophie Aldred)
WRITTEN BY Ben Aaronovitch
FIRST BROADCAST 5-26 October 1988

THE STORY The TARDIS brings the Doctor and Ace to London 1963, where two factions of Daleks are searching for the legendary Gallifreyan device, the Hand of Omega. Can the Doctor make sure that the wrong Daleks don't get hold of the hand, as well as keeping the humans out of the firing line?

EXTRA FEATURES

- Commentary with actors Sylvester McCoy and Sophie Aldred
- *Back to School*: Cast and crew talk about the making of the story accompanied by rare behind-the-scenes material
- *Remembrances*: Cast and crew talk about the influences and references to other *Doctor Who* adventures that are spread throughout the story
- Extended and deleted scenes
- Outtakes
- Multi-angle sequences allowing the viewer to watch Ace's escape from the chemistry lab and the Daleks blowing up the large gates from one of two camera angles
- Trails and continuity
- Photo gallery
- Isolated music
- *Radio Times* pdf listings
- Subtitled production notes
- Dolby Digital 5.1 Surround sound mix

GALAXY FORUM

Send your letters to... Galaxy Forum,
Doctor Who Magazine, Brockbourne House,
Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com

DOCTOR · WHO
THE THREE DOCTORS
WIN!
11 FACES... ONE MAN!

Letter of the Month...

Congratulations all round for the latest **DWM** Special, *200 Golden Moments*. It really was a terrific read from start to finish, and I can imagine many a new fan being intrigued by all the talk of episodes gone by. Quite frankly, it's the sort of read I would have given my right arm for as a child.

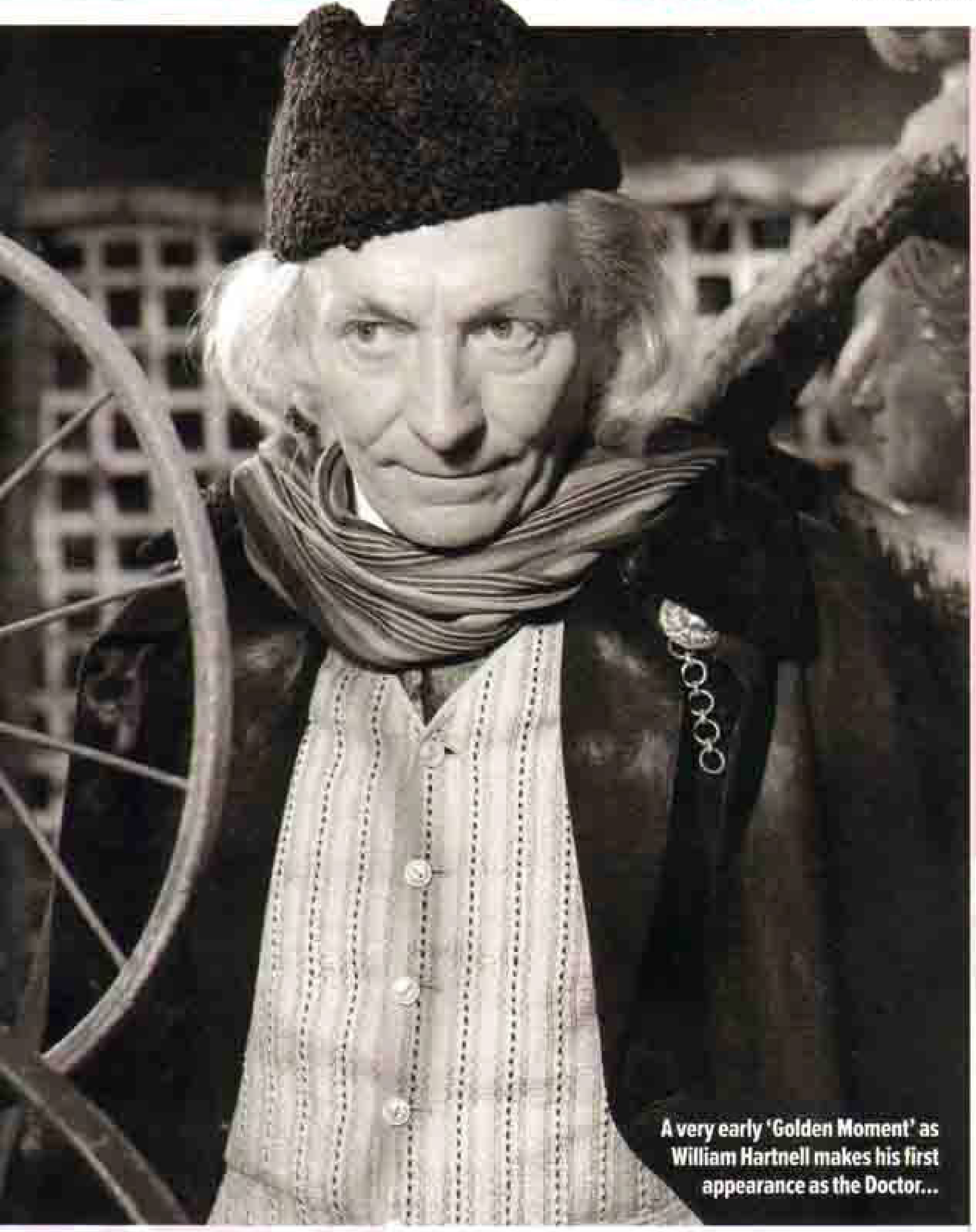
I can imagine you'll be getting a ton of e-mails, texts, letters, telegrams and smoke signals regarding all the moments you'd left out. The only one that struck me by its absence was the showreel of Doctors in the last Christmas Special, *The Next Doctor*. Why this? Well, it's not just a wonderful fan-pleasing moment (though it ticks that box rather nicely, too), but it also did something rather remarkable, all things considered.

It's 2008, it's Christmas Day, it's part of an hour-long episode of television that will gain some of the highest ratings for TV all year, and there, clear as day in the midst of this primetime slot, is William Hartnell. William bloody Hartnell! Did anyone ever, *ever* think when the show was off air, that we would see the day when William Hartnell would be on television on Christmas Day in a production that would gain newspaper-worthy viewing figures? It's amazing. What a fantastic Christmas present for his family, for his fans, and for the show's legacy.

He may have first played the role over 40 years ago, but Hartnell shall never be forgotten. The show makes sure of that. A Golden Moment, indeed.

NICK MELLISH EMAIL

Nick's letter wins him a copy of the Special Edition of *Remembrance of the Daleks*, out shortly from 2entertain priced £19.56.



A very early 'Golden Moment' as William Hartnell makes his first appearance as the Doctor...

"*Doctor Who* is far, far more than just another TV series..."

Hello chums! Loads to get through this month, so let's kick off with your thoughts on the latest DWM Special – *200 Golden Moments*...

SOLID GOLD

I have just purchased your latest (and fantastic!) **DWM** Special, *200 Golden Moments*, and it really made me think about *Doctor Who* as a programme. This is especially true with the section on *The Aztecs*. Time travellers not being able to alter history may have seemed like a minor plot point for the young series in 1964, but where would stories like *Father's Day* and *The Romans* (the latter featuring a scene where Vicki nearly poisons the Emperor Nero) be if it wasn't for John Lucarotti's wonderful four-part script?

The show is full of little things that have changed (or had the potential to change) our entire perspective of something within it. Your very special edition of **Doctor Who Magazine** made me conclude that *Doctor Who* (despite the occasional continuity error, anti-radiation glove, or less-than-believable alien) is – to paraphrase a certain deleted line from *Remembrance of the Daleks* – far, far more than just another television series...

IAN REDMAN (14) BASINGSTOKE

DWM's *200 Golden Moments* Special issue confirmed everything I knew **DWM** to be: fascinating, unputdownable, clever and funny. And yes, I did well up a few times. A humungous, heartfelt thank you to everyone involved in putting out this stunning magazine. Long live **DWM**!

LORNA MEIKLE (15) EMAIL

I'm loving the **DWM** *200 Golden Moments* Special. In fact, I was so engrossed in it on the way to work the other day that I missed my stop on the tube and had to double back. That *never* happens to me!

MARK LANE LONDON

The *200 Golden Moments* Special really is a great tribute to a fantastic series. My one and only niggle with it is that one of the all-time greatest moments is missing. Where were the Autons coming to life and smashing out of shop windows from *Spearhead from Space*? This really is one of the most iconic moments in *Doctor Who* – and one of the most frightening!

ANDREW ROE EMAIL

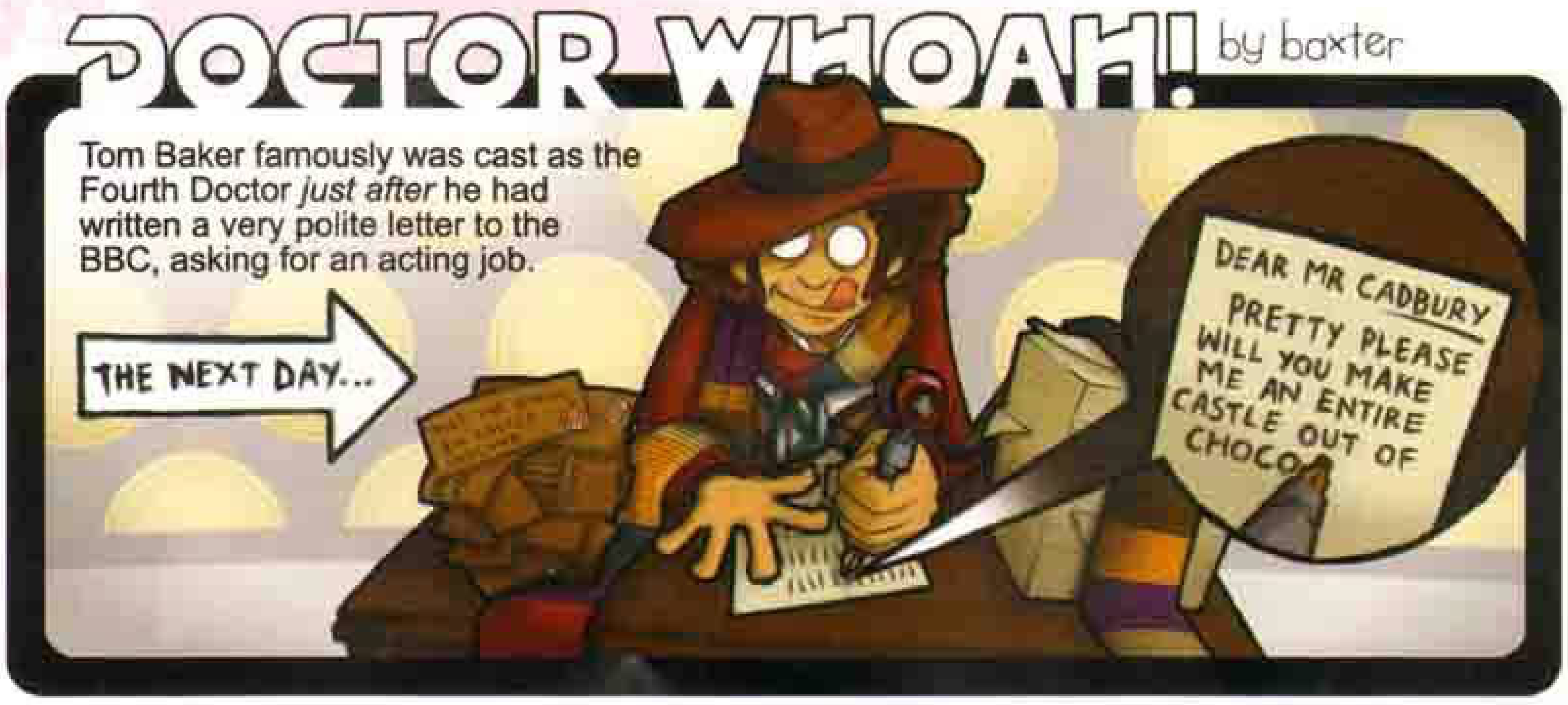
That's the wonderful thing about *Doctor Who*, Andrew. Despite cramming well over 200 Golden Moments into the Special (still available in shops!), there are *hundreds* more moments we could have featured. Including, perhaps, some regenerations...

REGENERATION GAME

The feature all about regeneration from **DWM** 409 was absolutely smashing. It gave an all-new insight as to how the different aspects of the process occur. Many of the details that were pointed out in the feature are things that many people would usually just overlook when watching the episodes. The feature was the best I have seen in a long time and I hope there are more features like this to come.

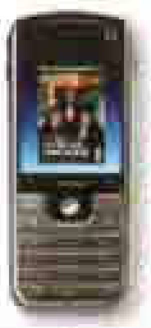
CONOR SKELTON (15) YORKSHIRE

I really enjoyed Jonathan Morris' article on regeneration. I was struck by his suggestion that all the Master knows for sure about the Valeyard is that he 'is from a point nearing the end of the Doctor's life-span.' If you want to have a spot of fun and join up the dots, then the Valeyard could actually be from somewhere


DOCTOR WHOAH! by baxter
Tom Baker famously was cast as the Fourth Doctor *just after* he had written a very polite letter to the BBC, asking for an acting job.
THE NEXT DAY...
DEAR MR CADBURY
PRETTY PLEASE WILL YOU MAKE ME AN ENTIRE CASTLE OUT OF CHOCO

AND YOU TEXTED US TO SAY...

EMMA: 'Looking 4ward 2 *Waters of Mars* but it means 1 less episode with David. Nooo!' • **PAUL CARMICHAEL**: 'Doesn't the costume worn by Lindsay Duncan look like the one worn by Georgia Moffett as Jenny? Hmm...' • **THE MARKMARK**: '*Re* Regeneration: Time Lords do it standing up!' • **ROWAN**: '"Mouthful from Peggy Mount"? The Time Team have become filthy again!'



• **BRIAN** 'Beth, my Chimeron Queen, I have the *Delta* DVD! Pls come over and watch it with me. Not heard from u 4 months. xxx' If you want to text us on anything *Doctor Who*-related, text DRWHO followed by your name and message, to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and the best will appear on this page.

between the Doctor's Tenth and Eleventh Incarnations; *ie* an aged and bitter version of the human Doctor we meet in *Journey's End*, who has somehow Dalek Caan-ed his way back to pre-Time War Gallifrey. Although obviously not intended, it is consistent with what we know. Then again, perhaps I've just had too many blue Smarties...

FRANCIS O'DOWD EMAIL

I have to say I extremely enjoyed your article on regeneration and it was very comprehensive. However, it had one major flaw for me. It missed the point of the stories about extended regenerations – that the quest for immortality is an immoral one. The Master, Morbius, Borusa, Mawdryn, the Valeyard, Lazarus and even Rassilon to an extent, have all been shown to have been corrupted by a desire to escape death. If the Doctor goes on a quest, or even just chooses, to extend his own life, then surely he becomes the same as all these people? I don't object to the Doctor continuing past his twelfth regeneration, but it should be for a better reason than the fact that he doesn't want to die.

CHRISTOPHER MYALL EMAIL

The magnificent Jon Pertwee.

In *The Five Doctors*, when they finally meet Rassilon, the Doctors are informed that the Time Lords originally had the ability to regenerate indefinitely, but felt that immortality was not the bonus it seems, and decided to limit it to 12 regenerations each. Presumably it is restricted by some mechanism on Gallifrey, perhaps the Matrix. This theory is supported by the fact that the Time Lord council is able to offer the Master the additional life cycle.

As Gallifrey, the Matrix and the Time Lords have all been destroyed, it seems logical that the inhibiting mechanism is also gone, allowing our good Doctor to keep going like a time-travelling version of the Duracell bunny. Well, what do you think?

MATT BUTTON EMAIL

Interesting idea, Matt! Elsewhere in 409, the Watcher continued his detailed guide to the Doctors...

WATCHER'S GUIDE

I'm really enjoying *The Watcher's Guide* features in the magazine at the moment.

I only started watching *Doctor Who* in 2005 and although I've seen all the Doctors now, the feature has given me an insight into all his past lives. I'm eager to buy more old episodes from reading their descriptions in the magazine, especially the First Doctor story *The Celestial Toymaker* as it reminded me of *The Mind Robber*, which is my favourite classic episode.

ALEX MacKAY EMAIL

I was reading **DWM** 409, and came across the *Watcher's Guide* feature on the Third Doctor. It really reminded that Jon Pertwee was brilliant in every way. He could be serious, charming, and cunning all at once. His Doctor was the one that, in my opinion, really set up the pacifist nature for the Doctors that followed, one that can clearly be seen in Tennant's Doctor.

Pertwee himself enjoyed working on the show, as he had such a good working relationship with the cast and crew. After *Doctor Who*, he was always willing to do conventions, get involved with fans, and talk about it in interviews. All of this makes you understand why his era of *Doctor Who* was so brilliant.

DAVID CONWAY JERSEY

Another of last issue's talking points was Gary Gillatt's *Deadly Assassin* review...

DEFENDED ASSASSIN!

In Gary Gillatt's review of *The Deadly Assassin* in **DWM** 409, Gary remarks on how little the Gallifrey of *Assassin* has in common with the majestic grandeur depicted briefly in *The Sound of Drums*, but shoots his own argument in the foot when pointing out that the whole thing is set underground. It is not the whole of Gallifrey that is depicted as being underground, only the centres of government. Gallifrey does have an outdoors as clearly shown in *The Invasion of Time* and *The Five Doctors*, and while it's a pity that we get very little glimpse of Gallifrey beyond the Capitol and Panopticon, you have to admit that they're just as entitled to their tucked away places as the House of Commons is to its security shutters, installed 1991. Most of the Gallifrey stories were primarily concerned with its government, so it's only natural that their settings are in the corridors of power rather than with the civilians.

And as for the emaciated Master... a genuinely scary incarnation, and one it would have been great to have seen more of. Perhaps if Hinchcliffe and Holmes had stayed on for longer, we would have done...

CHRIS STOBART EMAIL

We were delighted to hear from the co-writer of *Planet of the Dead*, Gareth Roberts, who wrote following one of last month's letters...

RIGHT TO REPLY

Re Julian Hazeldine's letter that appeared in **DWM** 409. I'm used to a bit of negative feedback – I was there at the fag end of *Brookside*, remember – but I think Julian's letter needs a reply to clear up a few points.

Shoehorning *Daily Mail* opinions into my scripts? I've been rumbled at last. *The Sarah Jane Adventures* is a thinly veiled scare piece about falling house prices, while *The Shakespeare Code* is a covert attack on benefit payments to single parents. Seriously, I've read the *Daily Mail* twice in my life, really bored, on trains. Late at night, drunk, and usually going the wrong way. The line about inheritance tax was a passing piece of backstory for the character of Christina. It seemed reasonably credible. Russell thought up a better line, with a joke in it. It may surprise Julian that (with a background about as far from landed gentry as it's possible to get) I have no opinions one way or the other about aristocrats and death taxes, and even if I did I wouldn't put – or even 'shoehorn' – them into a script.

Further, the sequence where the Doctor recommends Nathan and Barclay join UNIT was conceived and written by Russell T Davies. The writer of *Queer As Folk* and *The Second Coming* will be startled to discover that someone has at last picked up on the many, many sinister right-wing militaristic messages concealed in his work.

GARETH ROBERTS EMAIL

And finally, a baby dressed as Davros. And why not?

YOUNG DAVROS!

"I will destroy reality itself!"

The evil genius Skarosian infant celebrates yet another cunning bowel movement... She's actually my daughter Willow, and is more adorable than a barrel full of Adipose.

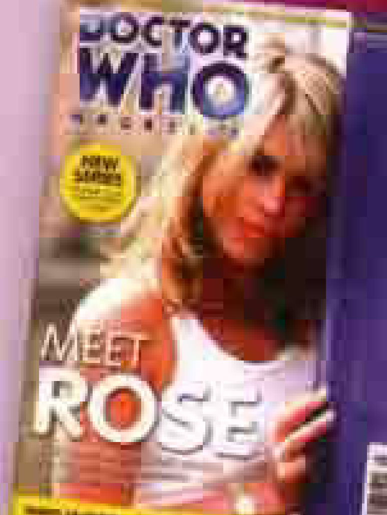
MILES I HAMER EMAIL

We suspect Willow won't thank you for this when she gets older, Miles! And that's all for this time...

ON THIS MONTH

5 YEARS AGO

Peter Ware dips into his copy of **DWM 345**, from June 2004...



» Meet Rose!

There's a new face on the cover of **DWM**. A gorgeous 21-year-old actress who's set to join the new Doctor on his travels when *Doctor Who* returns to television the following year. How times change...

'By the time you read this,' wrote executive producer Russell T Davies in his fifth *Production Notes* column, 'the casting of Rose, the Doctor's companion (I hate the word assistant, makes it sound like a job), will have been announced. And that's just the start – then there's Jackie, the Moxx of Balhoon, and Mickey, of course...'

PRODUCTION NOTES

It would be a while longer before we learned just who Jackie, the Moxx and Mickey were, but one thing was now certain – Billie Piper would play Rose Tyler!

» Pop-pickers!

The casting decision was not without controversy, however. Was the former pop princess really the right person for the job? Sean Alexander, writing to letters page *DWMail*, was very supportive: 'Amidst the inevitable brouhaha surrounding Billie Piper's casting... may I just remind certain fans of a much overlooked courtesy often denied people associated with the show. Give them a chance! Has Russell T Davies done *anything* yet to suggest hat he's not 100% the right person to be resurrecting our beloved show?' Fellow correspondent Charles Reed was not at all convinced, however: 'What next, Dale Winton as the Master? Let's just go the whole hog and have the cast of *Holby City* sprayed silver and use them as the Cybermen. Why does the BBC think *Doctor Who* has to become light entertainment?' Cripes! It'd all turn out okay, of course...

» In, out, in, out...

Tucked away in a corner of *Gallifrey Guardian* was the news that the Daleks would be returning to *Doctor Who*. "They're going to be scary!" commented the show's executive producer Mal Young. The following issue would report that the Daleks had been dropped from the series, after negotiations with the estate of their creator Terry Nation had broken down. Gasp! A month on again and we'd report that the pepperpots were back *in* again. Phew! And, indeed, hurrah!

» Goodbye Anthony

A MASTERFUL LIFE

Elsewhere in **DWM** 345, tribute was paid to Anthony Ainley, who had passed away on 3 May 2004. First appearing in *Doctor Who* in 1981's *The Keeper of Traken* as Tremas, Anthony went on to play a memorable incarnation of the Doctor's arch-nemesis, the Master, between 1981 and 1989.

FROM SEER TO ETERNITY

The Eleventh Doctor has his new companion! On Friday 31 May 2009, BBC Wales announced that Karen Gillan would be joining Matt Smith in the TARDIS for the 2010 series of *Doctor Who*... Interview by **Tom Spilsbury**

It's Tuesday 2 June 2009, and **DWM** 410 is about to go to press. Just before the weekend, 21-year-old Karen Gillan was announced as the actress who will play the Doctor's next companion in the new series next year.

Chucking our *Timelash* cover in the bin, we immediately got to work on a new front cover, with a brand new shot of Karen in front of the TARDIS. But the big question was, would there be time to have a chat with Karen herself before our deadline? We've been told that there isn't an awful lot that Karen can say about the role yet – and that's not surprising. After all, it's still another couple of months before she and Matt Smith actually begin filming the new series, and many of the scripts are still being written.

On top of that, there's a deliberate air of mystery about the new companion – it's not yet been revealed what her name is, or even, for that matter, whether she's a human or an alien. Karen could be playing a friendly Dalek for all we know! (She isn't, though.) So maybe we'd have to wait a few months before we'd be allowed to talk to her – which would be understandable, albeit a shame. We're itching to congratulate her, and to wish her good luck. Maybe next time...

But luckily for us, just as the magazine was due at the printers, we received a message from BBC Wales that Karen *would* be able to have a quick chat to **DWM**. Hold those presses! So, grabbing our emergency recording equipment, we head to a quiet corner of Panini Towers for a phone chat with the new woman in the TARDIS...

Hello Karen! How are you?

"I'm good, how are you?"

Not bad, thanks! Congratulations on being cast in *Doctor Who*!

"Thank you very much!"

First of all, we wanted to ask you a little bit about your background. You've been both a model and an actress...

"Yep."

... so how have these two things worked in tandem? Have you always wanted to act? Do you prefer one or the other?

"Well, acting has always been my first love. I've wanted to do it since I was really young, and that's why I moved to London, to pursue it as a career. And then while I was in London I got scouted by a modelling agency, so I thought, 'yeah, I can do that as a side-job.' That's kind of what I did in between my acting jobs. But it's always been acting that's been my priority. That's what I wanted to do."

So you're planning to stay in acting – especially now you're Doctor Who's companion?

"Oh yeah, *especially* now!"

In your previous acting roles, has there been one that you've been particularly proud of, or particularly enjoyed?

"I worked on a sketch show called *The Kevin Bishop Show* [on Channel 4], and I'm quite proud of that, because it was a real test of my versatility as an actor. It was loads of different accents, and loads of different characters. One minute you'd be an old cockney woman, and the next minute you're an American teenager. It was a real test, so I'm quite proud of that!"

One previous thing you've done, is *Doctor Who*, of course...

"Yes I have!"

You were in an episode of the last series, with David Tennant, *The Fires of Pompeii*. You were one of the cast members who went out to Rome – how was that experience?

"Well, there were five of us actors who got to go out to Rome, and I was one of them, luckily! It was such a great experience. Because there were only five of us, I got to know David [Tennant] and Catherine [Tate] a little better than I would have if we'd just done it in Cardiff. They were really, really lovely, and made me feel at ease, and I just enjoyed the whole experience. I got to see a bit of Rome too, which was really nice."

You played a soothsayer? You were quite heavily disguised, though...

"Yeah I was. It was a bit of a crazy costume, with face-paints, and eyes on my hands... It was fun!"

Had you seen many other episodes of *Doctor Who*, other than *The Fires of Pompeii*?

"Well, I'm a bit too young to have appreciated the older *Doctor Whos*, but since the resurrection I've seen quite a few of the episodes. And what I have seen, I've really, really loved. But it's my mum who's the huge fan of the show. She absolutely loves it! She's like a diehard fan, she's even got a TARDIS moneybank in her living room!"

Now, can we ask you a bit about the audition process?

"Well, basically I got the call to go for a first audition. Everything was really up in the air, I didn't know really know what the character was about, or anything. So I just went in and read, in a few different accents, and then they called me back. That time I had to read with Matt [Smith], which was quite intimidating, but really exciting! And that was it – there were just two auditions."

So you were reading from one of the new scripts?

"Yeah..."

"I'M SURE MY FITNESS IS GOING TO BE PUT TO THE TEST ... I'M READY FOR LOTS OF RUNNING!"

PUBLIC CALL
POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
PULL TO OPEN

Well, we better not ask you any more about that, as we know it's all tip-top secret at the moment! But talking of secrecy, did you have to keep it a secret, when you found out you'd got the job? How long ago did you hear about it?
"I found out a couple of weeks ago, and I had to keep it secret from everyone, which was agonising, because I just wanted to tell everyone! [Laughs] Especially my mum, I really wanted to tell her, but I thought it probably best [not to] as I didn't want to lumber her with that news and tell her to keep it a secret, so I thought I'd wait til it was publically announced before I told anyone."

I bet she was over the moon to finally hear about it?
"Oh, God, yeah, she was absolutely ecstatic!"

You're obviously looking forward to working with Matt Smith – so have you seen Matt in other parts? What do you think of him as an actor?
"Oh, I think he is an absolutely excellent actor! I've seen him in [BBC Two drama] *Moses Jones*, in which I thought he was brilliant. And I saw him in [ITV2's] *Secret Diary of a Call Girl*, which I thought was good. Yeah, he's excellent, and I'm really, really excited to be working with him."

With a new Doctor and a new companion – it's kind of a new start for *Doctor Who*, isn't it?
"Oh yeah, it is! Definitely."

Everyone in the whole country seems to love *Doctor Who* – so are you in any way prepared for the attention it will bring for you?
"Well I've been briefed on how things are going to change, and what it's gonna be like. And it's quite a scary thought, but it's exciting as well. So I just want to do justice to the part and hope that the fans like me, and like the character. And I'm just going to focus on that – doing the job properly."

As an actress taking on this role – and bearing in mind that we can't say too much about what character is like at this point – what do you think will be the biggest challenges playing the Doctor's new companion?
"Well, I'm sure my fitness is going to be put to the test! Lots of running around! And also I've never really done a series with a long-running character, so that's new and interesting for me. And also I'm sure there will be lots of having to imagine things, what with the CGI and everything – so that will be quite a challenge I think."

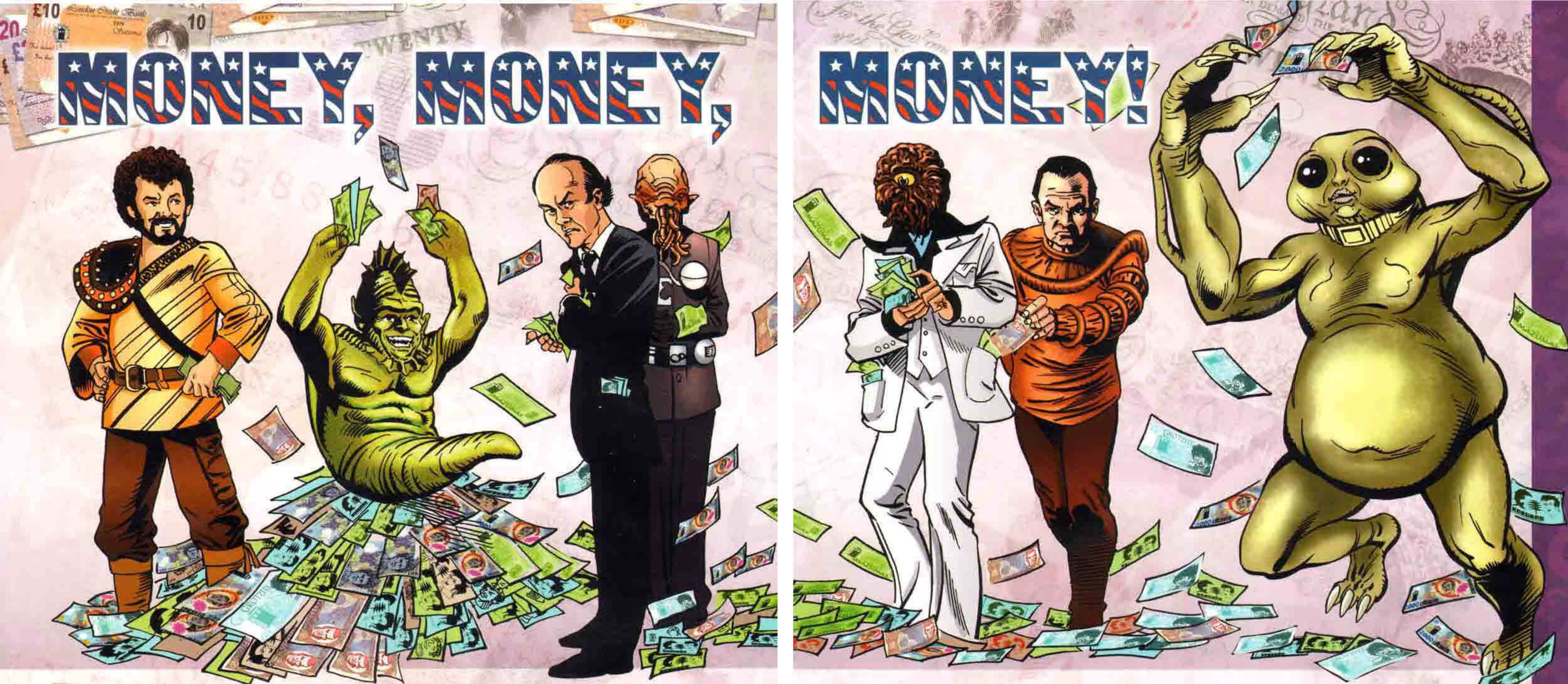
Now, we can tell from your lovely accent that you're Scottish. From Inverness, we believe?
"Yes, Inverness!"

Ah, so the internet can be trusted after all! But you've been living in London where you trained as an actress... Next stop Wales! You'll be moving quite soon now...?
"Yeah, that's where I'm going to be living. And it's so exciting, I can't wait to go over there. When I went there to film *The Fires of Pompeii* [in 2007], I really loved it. It's a lovely place, and I just can't wait to live there for the next nine months."

So you know what to expect from the city?
"Yeah I've had a little taster, I liked it!"

Well, Karen, I'm sure everyone is going to wish you the best of luck in the world as you take on your new role – do you have a message for the readers of DWM?
"Well, I just hope that everybody likes what Matt and I do. I hope that it goes down well. I'm going to join a long line of excellent companions, and the bar has been set pretty high. I just hope I can live up to that."

MONEY, MONEY, MONEY!



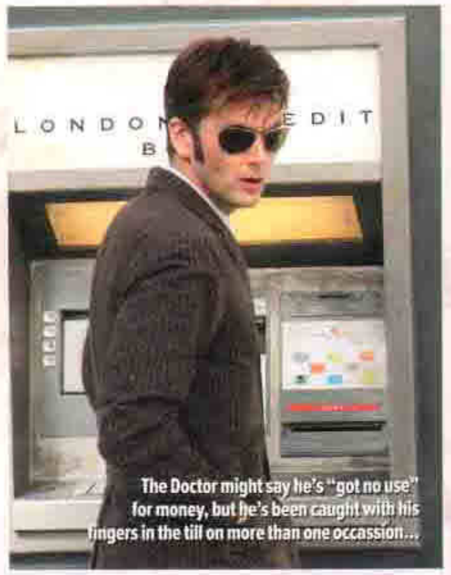
It's hard to imagine the Daleks or the Cybermen celebrating a big win at the bookies, but plenty of other *Doctor Who* villains are falling over themselves to rake in the cash. **Simon Kinnear** asks whether money really is the root of all evil...?

Illustration: **Mike Collins**, **David A Roach** and **Bethan Sayer**.

So in the end it wasn't invasion by intergalactic armies, the harebrained schemes of mad scientists or the whims of power-crazed dictators that did us in. It was a handful of banks misselling mortgages to poor Americans who couldn't pay them back. Mighty institutions have been felled, and humanity left in the grip of crisis, all at the mercy of a weapon even the Daleks baulked from using: recession.

Watch the news on any given night, and the BBC's financial correspondent Robert Peston is prophesying the end of civilisation as we know it, the modern-day equivalent of *The Fires of Pompeii*'s soothsayers. And where's the Doctor on Volcano Day? He's upped and left for a year's holiday (barring the occasional Special, of course). So we'll have to fend for ourselves. But by investigating *Doctor Who*'s relationship with money, perhaps **DWM** can help you survive the downtime.

See, although times are tough and people are struggling to make ends meet, in *Doctor Who* that's always been the way... and judging from the series' excursions into the future, on both our own and other planets, it always will be for mankind, Oodkind and Kinda alike. *Monty Python* might have sung that "There is nothing quite so wonderful as money," but in *Doctor Who*, money is a A Bad Thing, and maybe we're better off without it.



The Doctor might say he's "got no use" for money, but he's been caught with his fingers in the till on more than one occassion...

At first glance, it seems unusual that *Doctor Who*, a family-friendly, science-fiction/fantasy series, should have its paws in the piggy bank. After all, this isn't *Dallas*. *Doctor Who* is all about monsters and villains, and far-flung alien worlds. But, when you think about it, it makes sense. Monsters still have to eat; villains need to pay their henchmen. And world-building doesn't come cheap. Look closely and money exists as an undercurrent in a surprisingly large number of *Doctor Who* stories.

Doctor Who doesn't exist in a vacuum. While the series doesn't share the remit of, say, soap operas to provide a window into everyday life, it's inescapable that the Doctor's adventures share affinities with what's going on in the real world. After all, writers struggle to pay their bills, while corrupt leaders or ethically-challenged businessmen reap the fruits of finance. Understandably, a certain wishful-thinking regularly seeps into the series. The Doctor, like an intergalactic Robin Hood, brings down the rich and powerful and saves the huddled masses of the downtrodden poor. Hurrah! And as that example suggests, wealth – or the lack of it – has always been one of the most enduring motivations for heroes and villains in storytelling.

Admittedly, it took a while for *Doctor Who* to develop money as a pertinent theme. The series' original format, as laid down by *Doctor Who*'s creator Sydney Newman, was staunchly educational. The dead giveaway is that unwilling companions Ian Chesterton and Barbara Wright were, respectively, science and history teachers. The TARDIS was going to be as much lecture theatre as adventure facilitator. What place does money have in the classroom?

None at all, at least in the 'scientific' stories set on strange-sounding planets like Marinus, Vortis or the Sense-Sphere. But the historical stories had to pay attention to what was going on in the countries and times the stories were set in. Money might not be the prime motivator in the early historical adventures; in selecting the juiciest periods of Earth's history, the likes of *The Aztecs*, *The Crusade* or *The Massacre* prefer to find their conflict in politics and/or religion. Yet the availability of money – as a symbol of status, as a means of bribery, as a safety valve against oppression – is an unspoken constant, and one of the threads in these stories' rich tapestry of historical life.

One of the first lessons *Doctor Who* ever taught was the inevitability of money. In the series' first story, the pre-historical *100,000 BC*, the cavemen don't know what money is... but they've just discovered fire, and have already learnt to treat it as a commodity. Fast-forward three adventures (and 101,289 years) to *Marco Polo*, and money is everywhere. The title character is a trader, the TARDIS itself becomes an item to be bartered for or stolen, and the highest authority is Kublai Khan, a wealthy administrator whose palaces are decadent spectacles of Oriental bling and who is so rich he can gamble away "all the commerce from Burma for one year" without missing a beat.

As newcomers to these eras, the TARDIS crew's lack of money is often a device to involve them deeper in the plot. In *The Reign of Terror*, the Doctor is arrested as a suspected tax-dodger. In *The Romans*, Ian and Barbara are captured and sold by slave traders. Yet the emphasis quickly shifts from verisimilitude towards adventure and, as the educational shackles fell off the series, the Doctor's jaunts in the past because less history lessons than rip-roaring pastiches of familiar genres: Westerns, swashbucklers, Highland flings. Lip service is still played to established incidents, but the emphasis is firmly on the story, and money becomes an integral aspect of motivation and plot. 1966's *The Smugglers*, in particular, offers a vision of the seventeenth century where just about everyone – from a churchwarden with a secret past to a local governor trading on his reputation to smuggle contraband on the sly – is on the make. ▶

The Monk's tastes are rather frugal – he keeps his monastic robes even in Egypt, and prefers a gramophone to an iPod...

Scaroth got into the business of art theft purely to fund his time experiments.

The Cybermen recruit the cast of *Oliver!* to build their giant CyberKing.

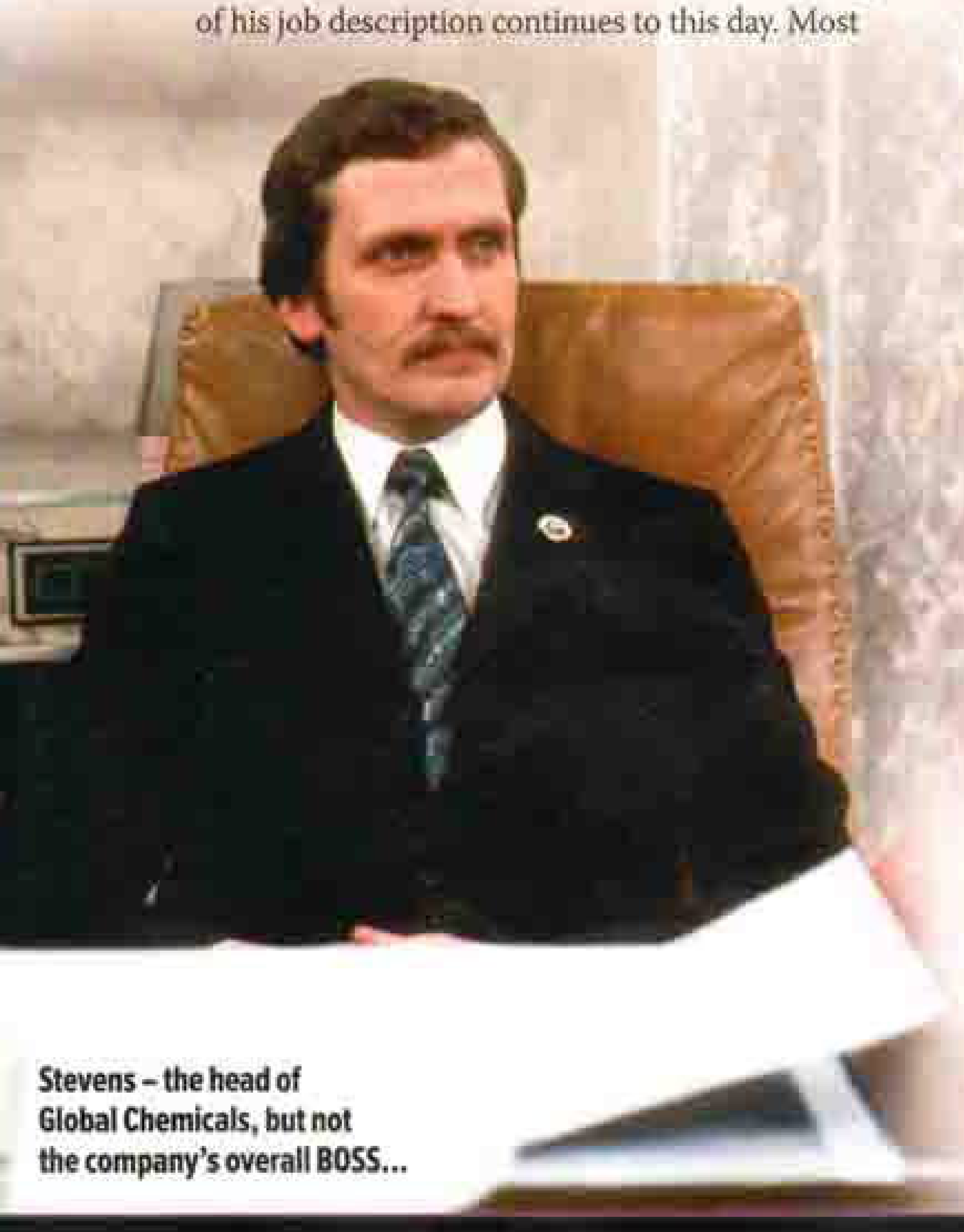
Perhaps the most striking example in the early years of *Doctor Who* came via the antagonist of 1965's *The Time Meddler*. A member of the Doctor's own race, 'the Monk,' has made history itself the marketplace for his entrepreneurial skills. His gambit of starting a high interest account 200 years in the past bequeaths unprecedented wealth although, as it turns out, his tastes remain quite frugal. He wears monastic robes even when facing off against Daleks and Doctor in Ancient Egypt and he prefers a gramophone player to an iPod.

The Monk isn't the only one to use his knowledge of the future to play the markets. Look at Scaroth in 1979's *City of Death*. As the "last of the Jagaroth," he has a duty to rescue his species but his method is that of an investor in planet Earth, advancing the cause of human progress to the point where (ironically) he can create a time machine that will destroy all of history. Scaroth's most innovative scam involves having Leonardo da Vinci rustle up six extra copies of the Mona Lisa, so that he can steal the real one from the Louvre and sell seven copies to art collectors. As the Doctor points out, "that's a very nice piece of capital investment." It's also a fraud worthy of Enron.

As the series has come to prefer its history flavoured with elements of science-fiction, the Doctor has repeatedly acted as the past's auditor, making sure that nobody has too fair an advantage when exploiting our ancestors. This aspect of his job description continues to this day. Most recently, he's had to stop the Cybermen, apparently well versed in Dickens, from taking advantage of Victorian London's ready-made workforce of urchins and orphans. Low labour costs, see.

But why exactly should the Cybermen *need* slave labour? Logically, they don't even need money – after all, they don't eat, don't need shelter or clothing. But, in many ways, the ultra-rationalised world of the Cybermen operates exactly like a modern business. In the 2003 documentary *The Corporation*, psychologists analysed businesses as if they were people and concluded that the profile of a successful company most closely matched the mental state of a clinically-diagnosed psychopath. Cold, remorseless, uncaring: sound familiar?

This isn't surprising. If the Daleks were conceived as an analogue of Nazism, the Cybermen were created by Kit Pedler as a response to the bustling, high-tech modern world of the 60s. With our hectic lives increasingly beset by pressures, the fallible human form isn't best suited to the go-getting lifestyle. Only by augmenting our bodies to make us strong, and clearing our minds of clutter to keep us focused, can we succeed. There's an underlying commercial advantage to such "efficiency," as crystallised in the up-to-date metaphor used in *Rise of the Cybermen*: like our pursuit of the latest time-saving gadgets, becoming a Cyberman is the ultimate upgrade.



Stevens – the head of Global Chemicals, but not the company's overall BOSS...

Watch the Cybermen in action, and it's surprising how well they conform to the lean mentality of business. Like so many companies, they use aptitude tests to secure the best candidates for Cyber-conversion: what else are the Tombs of Telos but a (somewhat unusual) recruiting station? The Cybermen's standardised functions sound suspiciously like a corporate hierarchy, with job titles (Controller, Leader) to match. The ultimate proof, of course, is that the Cybermen's greatest weakness is gold – the downfall of many an overreaching accumulator of wealth.

Tobias Vaughn's reward for helping the Cybermen is to be made into a wealthy, powerful man...

They're not averse to outsourcing, either. *The Next Doctor*'s Victorian chain-gang is a mere cottage industry beside their strategic partnership with an Earthbound corporation, International Electromatics, in *The Invasion*. It's a mutually advantageous deal. IE provides localised service and distribution for the invasion plans, for which, in return, the Cybermen provide the knowhow to make the company boss, Tobias Vaughn, into a wealthy, powerful man. Like Henry Van Statten's reverse-engineering of ransacked alien technology to create an empire, Earth's aspiring tycoons have long seen the commercial advantages of alien technology. But Vaughn goes that extra mile, recognising in the Cybermen a kindred spirit, a reflection of his own sense of corporate detachment. He's only too happy to be converted (part-man, part-machine) to maximise the return on his investment.

The businessman as monster – using commercial logic to gain control of planets and galaxies – is a metaphor the series would come back to again and again. If Vaughn proves anything, it's that you can't trust a businessman as far as you can shoot him in the chest. Right from the Doctor's first return to present-day Earth in 1964's *Planet of Giants* – where unscrupulous entrepreneur Forester resorts to murder to cover up an ecological disaster – the moral has always been that any business idea that sounds to be good to be true... is probably going to get in trouble with Trading Standards.

As the 70s began, and the Time Lords exiled the Doctor to present-day Earth, this subject became a central part of *Doctor Who*'s format. The Third Doctor was stuck on a planet where every two-bit operation was either a front for alien invasion or had gone crooked in the pursuit of the next big thing. That plastics factory down the road? They make killer shop window dummies. The friendly, neighbourhood chemical company? Pumping sludge down the mines turning Welshmen green and maggots into monsters.

The Master – a businessman with an eye for the next big thing.

The latter story, 1973's *The Green Death*, highlights the series' philosophy most clearly. The evil BOSS of Global Chemicals isn't your usual Chief Executive, but a Biomorphic Organisational Systems Supervisor – a computer mad with the possibility of profit. "We had no intention of attacking high technology or big business in themselves," claimed producer Barry Letts of *The Green Death* (and, by extension, his whole era), "but rather the attitude that the maximisation of profit is the only good; that economic growth must be maintained at all costs; that people don't matter a damn. A total greed is built into the system, as its sole motivation, quite independent of those who are running it."

This being the impoverished 1970s – off-screen, at least – the Government turns a blind eye to (or, occasionally, is complicit in) these crimes, in the hope of finding of the economic miracle to restore Blighty's fortunes: make poverty history! Cheaper fuel now! In *Inferno*, we see how taking short-cuts (quite literally, by boring through the Earth's crust to harness the gas trapped in the planet's core) might cause global meltdown. The best twist on this quickly-established cliché comes in *The Claws of Axos*, when greedy civil servant Chinn inadvertently stymies the evil Axons' invasion plans by securing exclusive UK rights to Axonite, a Holy Grail of plenty that can make crops and animals grow to unprecedented size. But Axon plans demand that Axonite is distributed globally; only an intervention by the Master leaks the news that selfish Britain is hogging this wonder stuff to get the invasion plans back on track.

Beware Axons bearing gifts...

Ah, the Master. Now, there's a man with a flair for business. Consider the difference between the Nestene Consciousness' first two invasions of Earth. In 1970's *Spearhead from Space*, the extraordinary power of plastic is used to make – shop window dummies. Functional, yes, but not a hot seller. When they start working with the Master, it's a different matter. The product range as seen in 1971's *Terror of the Autons* offers a whole host of killer gadgets: armchairs, dolls, telephones and daffodils. It's like the conveyor belt on *The Generation Game*, only deadlier (debatable, I know). It's a shame that the Master so seldom used his talents for profit. With schemes like trying to destabilise Earth's development (*The King's Demons*) or holding the entire Universe to ransom (*Logopolis*) he'd have made a bundle.

Trouble is, the Time Lords just aren't covetous enough. As the Collector notes in *The Sun Makers* (1977) the Time Lords are of "limited economic potential." This is a race that would rather hide the Earth halfway across the galaxy – as discovered in *The Trial of a Time Lord* (1986) – than sell their patents to aspiring start-ups. Then again, perhaps such a lack of ambition is simply down to the fact that the Time Lords already have all the money they need. They might pretend they don't care about such trifles, but their luxurious lifestyles – ornate robes, excessive pageantry, the full pomp and circumstance – suggests a healthy respect for the bling. They even watch their ceremonies on television, like Gallifrey's version of television show *Cribs*. (Maybe *that's* why they lost the Time War?)

So where does the Doctor fit in? In *Spearhead from Space*, he declares somewhat haughtily, "I don't want money. Got no use for the stuff." An admirable sentiment – but one that falls apart upon closer inspection. Throughout his exile, The Doctor is quite happy to accept every bit of state-of-the-art equipment UNIT can throw at him – and can often be seen bulldozing his way into other people's scientific establishment to nick their equipment, too. OK, his salary might be nothing to brag about, but like so many jobs you have to consider the full benefits package – and the Doctor, it has to be said, gets a lot of perks: company car, regularly decorated laboratories, glamorous assistants.

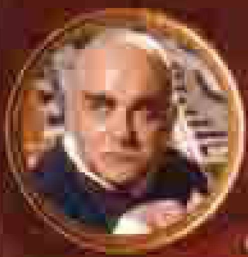
The dichotomy is there throughout the series. In essence, he's 'beyond' money in the same way as the Time Lords, enjoying freedom and luxury without having to worry about the grubby business of actually earning the spondoolix. Yet he's made it his mission to be the righteous protector of the dispossessed, and for that cash comes in handy. Invariably, in one of the series' running gags, his pocket change amounts to just a few weird coins in the wrong currency... so how does a principled crusader and children's hero make ends meet?

Well... moral guardians look away now... by gambling, blagging and thieving. *Planet of the Dead* provides a timely reminder that the Doctor was once Gallifrey's premier TARDIS-jacker, and it's no wonder he sees a kindred spirit in fellow adventurer-thief Lady Christina given his own penchant for just helping himself. It's surprising how often the Doctor will use a sonic screwdriver to ratchet up the credit or turn a cash dispenser to 'jackpot' setting (and, in the kind of irony only *Doctor Who* can manage, the fake money seen on-screen in *The Runaway Bride* is now worth more than the real thing!). The Doctor exposes the hypocrisy of apparently well-heeled businessmen by adopting a shameless (and benign) parody of the base ▶

THE DOCTOR WHO RICH LIST

Who's raking in the most cash in the Whoniverse...?

▲ FORTUNE UP ▼ FORTUNE DOWN ▶ NO CHANGE ★ NEW ENTRY



1 ▲ THE COLLECTOR (The Sun Makers)

The Usurian whizzkid has turned Pluto from the forgotten planet of the solar system into the galaxy's workhorse. His radical tax policies have won the admiration of the business world for ensuring that not a credit is lost.

2 ▼ LORD KIV (The Trial of a Time Lord)

Still the finest business mind amongst the Mentors of Thoros Beta, there isn't a deal Kiv cannot broker. His drop from the top spot is due to persistent rumours of poor health, although many believe his heir-apparent Sil is an equally impressive operator.

3 ▶ HENRY VAN STATTEN (Dalek)

The owner of the Internet continues to lead the way in cutting-edge technology. It's as if ideas just fall into his lap.

4 ★ TOBIAS VAUGHN (The Invasion)

As Chief Executive of International Electromatics, Vaughn is suddenly in every home thanks to his pioneering micro-monolithic circuit. With the technology everywhere, we're in no doubt that we'll be listening to Vaughn for a long time.

5 ▼ KLINEMAN HALPEN (Planet of the Ood)

Ood Operations is a 200-year-old family business for the Halpens. Although sales are down this year, its extensive distribution network across three galaxies, combined with impressive brand diversification like the new comedy classic translation ball, should keep rivals teary and red-eyed.

6 ▶ TRAU MORGUS (The Caves of Androzani)

Spectrox continues to be the hottest brand on Androzani Minor, and makeover king Morgus is so powerful he has the Praesidium in his pocket. Questions have been asked over the source of his supply, but most people are too busy looking young to worry about it.

7 ▼ CASSANDRA (The End of the World)

The glamorous, highly-marketable Last Human has made a fortune on her amazing story. Yet analysts believe she has squandered much of her fortune on extensive plastic surgery, and she's rapidly dropping down the chart.

8 ★ JOHN LUMIC (Rise of the Cybermen)

A controversial choice; many believe that it is not our place to assess a businessman from a parallel universe. Yet Lumic's Cybus Industries has been such a stunning success, it would be churlish not to 'upgrade' our list to include our peers from across the Void.

9 ▼ KUBLAI KHAN (Marco Polo)

Khan's vast land holdings and opulent palaces are enough to keep him on this list: Oriental bling is never out of fashion. Yet question marks have been raised over his addiction to gambling: the elderly Khan seems not to care what he loses at backgammon.

10 ▶ HARRISON CHASE (The Seeds of Doom)

Little is known about the reclusive millionaire's true worth, but his unrivalled botany collection is considered priceless. And yet, according to rumour, he prefers not to pay for his acquisitions; this is one fortune in frugal hands.

10 MEN WHO WILL DO ANYTHING YOU WANT... FOR A PRICE!

They'd sell their own grannies for a bag of grotzits. Here's a rollcall of *Doctor Who*'s heaviest heavies...

1 PACKER

(The Invasion)

Tobias Vaughn's security chief is *Doctor Who*'s archetypal henchman: brutal, sadistic and – let's be honest – a bit dim. It's a wonder the ultra-efficient Vaughn employs him.

2 REEGAN

(The Ambassadors of Death)

Not content just to babysit kidnapped alien ambassadors, Reegan plots to use them for bank robbing. It doesn't pan out, but it's nice to see a thug with ambition for once. Neat weapon of choice, too: radioactive isotope!

3 SCORBY

(The Seeds of Doom)

After getting up to no good in Africa and the Middle East, you'd think a gig in an English country garden would be a walk in the park for a hired killer. Just watch out for those creeper vines.

4 ROHM DUTT

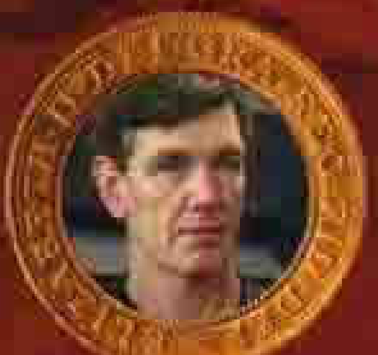
(The Power of Kroll)

Arms supplier to rebel slaves, or double-crossing company stooge? Both, actually – but that means he gets paid double. Clever.

5 GENERAL GRUGGER

(Meglos)

Ignore the official-sounding title, Grugger's a thug-for-hire, plain and simple. His entire Gaztac crew has fewer dimensions than the Dodecahedron they've been hired to steal.



6 LYTTON

(Resurrection of the Daleks, Attack of the Cybermen)

Originally from Riften V, Lytton is the go-to guy for marauding monsters who need a human to co-ordinate their schemes. His impressive resume includes freelance work for both the Daleks and the Cybermen.

7 STOTZ

(The Caves of Androzani)

An old-school tough-guy, probably ex-military judging from the love of combat fatigues. Cross him at your peril: the reward for insubordination is a bullet in the back.

8 ORCINI

(Revelation of the Daleks)

Formerly a Knight of the Grand Order of Oberon, disgraced assassin Orcini isn't so fussy about what work he takes on these days, but at least he donates his fees to charity.

9 SABALOM GLITZ

(The Trial of a Time Lord, Dragonfire)

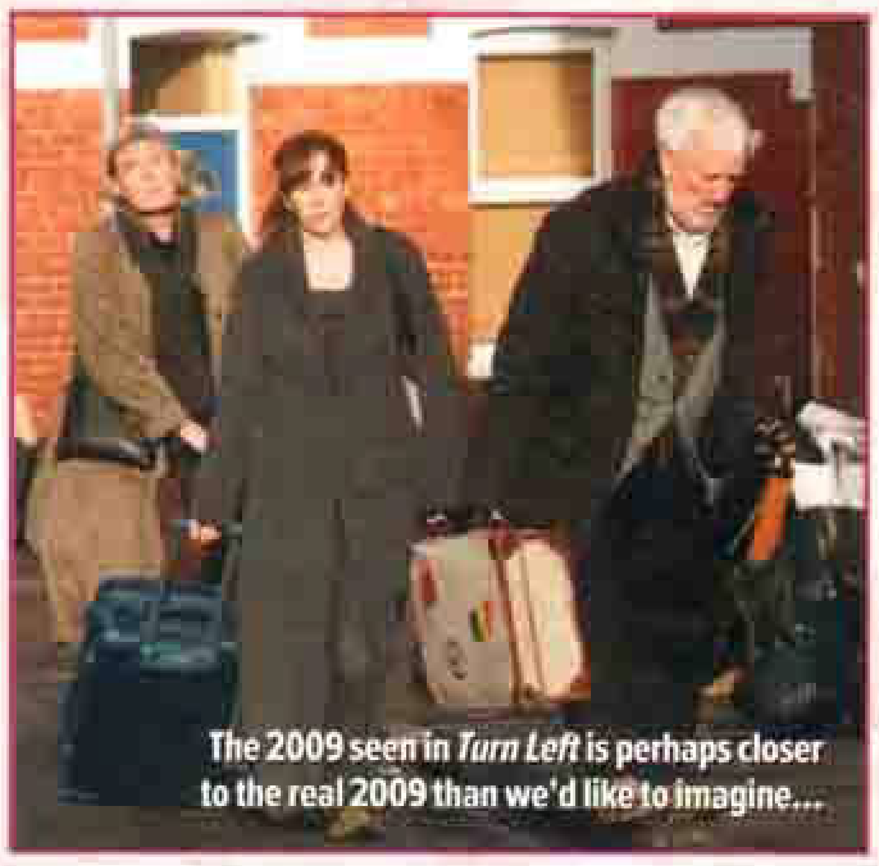
Glitz will buy or sell anything for a few grotzits: Time Lord secrets, rotten fruit, his own crew. Wonder how much his current travelling companion Mel will fetch?

10 KEILLOR

(Delta and the Bannermen)

He doesn't just kill for money, it's also something he enjoys. Shame he's not very good at it.

1972's *The Curse of Peladon* mirrored the contemporary real world debate on whether Britain should join the European Community...



The 2009 seen in *Turn Left* is perhaps closer to the real 2009 than we'd like to imagine...

◀ impulses underlying the acquisition of wealth. It's a gleefully anarchistic move; as the Collector notes in *The Sun Makers*, "he has a history of economic subversion."

That image of bank notes fluttering away in the breeze is as good a prompt as any to point out that, under the aegis of Russell T Davies, *Doctor Who* has become obsessed with money. It's revealing that Davies began by resurrecting those symbols of consumerism run amok, the Autons, and he hasn't stopped there. Mobile phones, diet pills, Sat Navs... If a product can be made, it can be made to kill. The theme is so well integrated that, as well as being a creative use of everyday objects to scare the kids, it's also a satire on our dependency on such gadgets.

The Slitheen family planned to sell pieces of the Earth to make a tidy profit.

Davies is very sharp on the unspoken commercial imperatives behind our actions. Iraq war satire *World War Three* offers the spectacle of the Slitheens encouraging nuclear war on the basis of apparent Massive Weapons of Destruction over the Earth. Of course, it's a ploy – but what's the pay-off? Highly profitable fuel, pure and simple. In this case it's not the Earth's natural resources at stake but the Earth itself: a slag heap radioactive enough to power every budget freighter in the cosmos.

Then there's *Turn Left*. On the face of it, the story has nothing to do with money, but it's worryingly prescient. Written in late 2007/early 2008 when the term 'credit crunch' was just becoming a generational buzzword, *Turn Left* is mostly set in 2009. In other words, *now*. Although it's not *per se* a story about recession, the parallels – unemployment, homelessness, a military presence on the streets – are exactly what scaremongering media pundits are anticipating is going to happen this summer. And, like the real 2009, the Doctor isn't around.

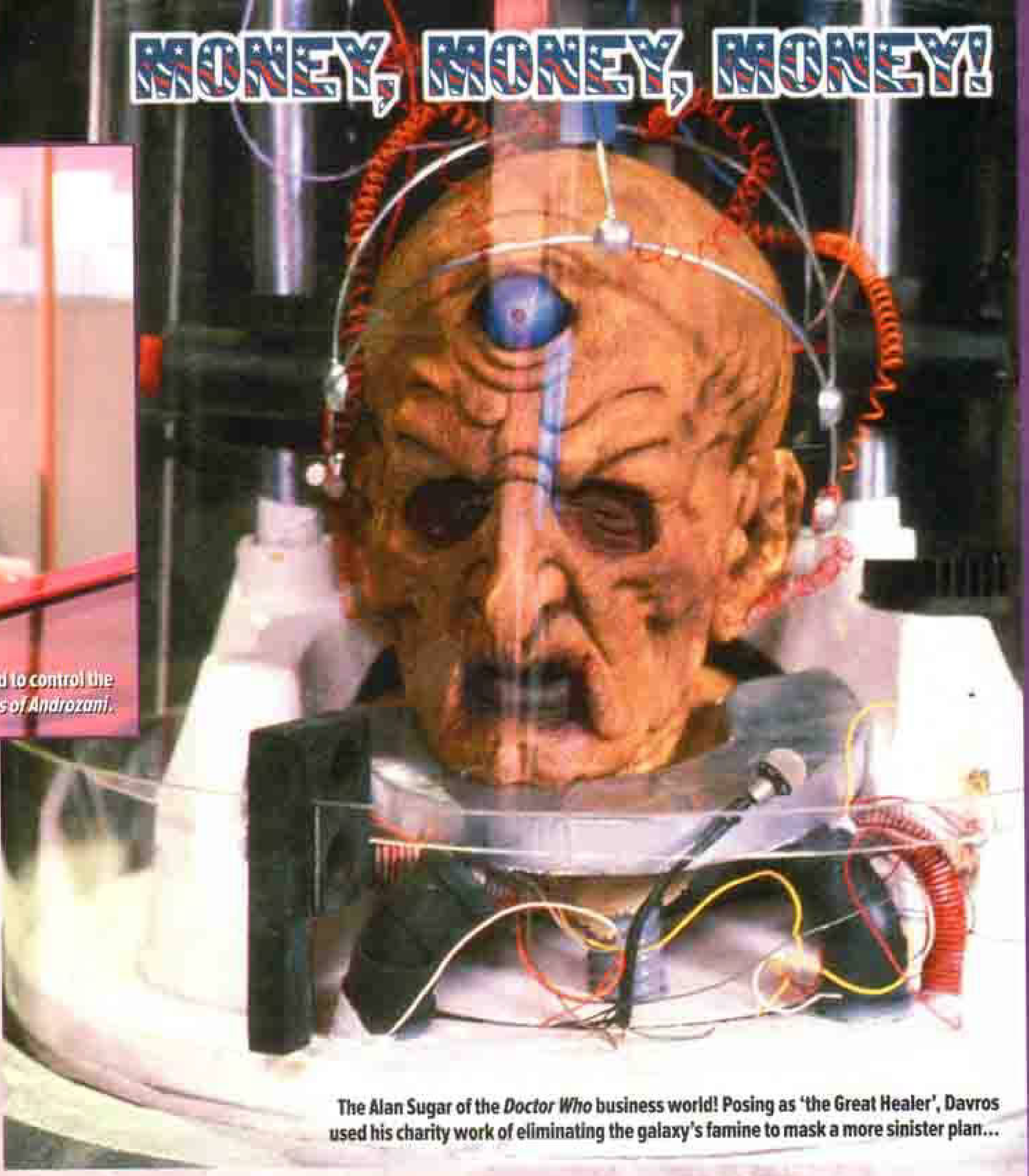
Davies' vision is consistent – even the end of the world, five billion years in the future, happens because the funding to keep the solar flares at bay has dried up. And, typically, there's a selfish villain around to plunder the event for her own personal gain. For an avowed optimist, there's a cruelly pessimistic streak in Davies' writing. The two sequels to that story, set on New Earth, should represent a fresh start for mankind – but it's just a new opportunity for hucksters (like *Gridlock*'s mood traders) to make a fast buck. Meet the New Earth, same as the old Earth.

But Davies isn't the only one: throughout *Doctor Who*'s history, writers have used the future as a means of delivering their barbed critiques of business and finance. You think things are bad now? We ain't seen nothing yet. It's somewhat comforting to know that, no matter how bad things get in our times, the future is where things *really* get bad. One of the major problems with *Star Trek* was its naïve assertion that, in the future, money had been superseded and everybody was working out of love of their jobs. Yeah, right – so explain the Ferengi. The nearest *Doctor Who* ever got to finding such an idyll was in *The Keeper of Traken* (1981), "an Empire held together by people being terribly nice to each other" – but as soon as things go awry, what happens to this Garden of Eden? The gardeners become guards, taking bribes and carrying guns to protect the elite.

At the height of the show's early 1970s Earth fetish, two of the Doctor's rare trips into time and space took him to Peladon, a planet at a crossroads. Home to a rare and valuable mineral, Peladon was courted by the Federation. Membership would allow the planet to move forward... but at what cost? In 1972's *The Curse of Peladon*, High Priest Hepesh fights to protect the native traditions and prevent Peladon becoming a faceless satellite. Nobody over a certain age watching at the time could have failed to spot that the parallels with a debate taking place across Britain: should the UK join the European Community? Much of the UK's population felt, just like Hepesh, that their very identity was at stake.

The irony was that nobody was watching in 1972. A series of strikes by coal miners left severe power

The ultimate *Doctor Who* businessman? Trau Morgus tried to control the supply of the priceless restorative Spectrox in *The Caves of Androzani*.



The Alan Sugar of the *Doctor Who* business world! Posing as 'the Great Healer', Davros used his charity work of eliminating the galaxy's famine to mask a more sinister plan...

outages, meaning that much of the story was missed by large parts of the UK population. Amused, writer Brian Hayles fed these events into *Curse*'s sequel, 1974's *The Monster of Peladon*. Set 50 years later, *Monster* suggests that Peladon has become exactly the anonymous lackey of the Federation that Hepesh feared. Its miners duly go on strike, and Peladon's brave new world looks in doubt. "We weren't making a direct comment on the real-life miners' strike," explained script editor Terrance Dicks, "but obviously that kind of issue was in the air, and one can't just do a kind of old imperial story where the Galactic Federation comes to Peladon and brings the simple natives the benefits of civilisation... We are all well aware now that what happens when an advanced race meets a primitive race is not always to the benefit of the primitives."

No kidding: that's practically *Doctor Who*'s mission statement. Traditionally, however, the series emphasised the political facts of oppression over the economic aspects – conquest and rebellion were abstract statements, rarely couched in terms of an exploited workforce. Yet as the series' mirror to reality dared to show a darker reflection, the writers observed that you could satirise today's events on the sly simply by changing the name of the planet. Robert Holmes was the master of this – stories like *The Space Pirates*, *The Ribos Operation* and *The Power of Kroll* are set off-world, but their *dramatis personae* of double-crossing financiers, unethical factory owners, conmen and mercenaries looks suspiciously like modern-day Earth.

The movie *Wall Street* named its ruthless tycoon after a lizard – but *Doctor Who* had gone one better with Sil...

Holmes' 1977 story *The Sun Makers* deals with life on an industrialised Pluto, where the ruthless Company taxes the living daylights out of the workforce. In many ways, it's the archetypal rebellion story, but the dynamic is conspicuously fiscal. "*The Sun Makers* was a skit on the Inland Revenue System," admitted Holmes. Embroiled in a lengthy dispute over his tax bill, he littered the script with references to his troubles, with characters called Gatherers or Collectors, references to liquidation, and even a corridor named P-45. Unsubtle, maybe, but the story is one of the definitive texts on the relationship between profit and misery in the *Doctor Who* story world. As the Usurian put it, "grinding oppression of the masses is the only policy that pays dividends."

Holmes' comic influence spread throughout late 1970s *Doctor Who*, a period when the series was beset by high inflation and a crippling reduction in the value of its budgets. Asked to tone down the physical violence, writers instead dramatised economic violence, imagining planet-sized factories (*The Pirate Planet*) and a businesswoman kidnapping a trade negotiator to protect her monopoly (*The Creature from the Pit*).

Nearly a decade after *The Sun Makers*, in 1984's *The Caves of Androzani*, Holmes created arguably his most unscrupulous businessman, Trau Morgus. Here's a man so cold and ruthless that not only does he leaves his business partner for dead and fund a war to ensure he is sole supplier of his precious commodity – Spectrox, a kind of space-age Botox – he also actually *murders* someone. This is rarer than you'd think: the first rule of business in *Doctor Who* is to leave that sort of thing to your underlings. And *Doctor Who* is full of amoral killers-for-hire happy to do the dirty work for a price (see sidebar on page 22).

What had changed during the interim to drive Morgus to such extremes? Put simply, the (real) world. *The Sun Makers* was written during a time of want, when the emphasis was on the struggles of the workers; *Androzani* reflected the plenty of the 1980s, when the divide between 'haves' and 'have nots' was widening and those at the top were flaunting their wealth and getting away with it. It's telling that the Doctor never even finds out about Morgus' scheme to cut costs by sacking paid workers from legitimate factories so they can work for free in his privately-funded forced labour camps. Such conspicuous consumption was an affront to the inherent liberalism of *Doctor Who*'s writers, and Morgus provided a new template, inspiring increasingly ghastly metaphors for greed.

Wall Street – Oliver Stone's 1987 film about high finance – would only go as far as to name its ruthless tycoon, Gordon Gecko, after a lizard. *Doctor Who* had already gone one better by making the yuppie villain an *actual* lizard. In *Vengeance on Varos* and *The Trial of a Time Lord* Parts Five to Eight, we're introduced to the Mentors of Thoros Beta and their (ahem) slimiest executive, Sil – a man whose twin passions are making money and watching people suffer. And 1988's *The Happiness Patrol*'s satire on Thatcherite enterprise included the Kandyman, a one-man factory who made sweets that kill. Somewhat bluntly based on a real-world brand image, Bertie Bassett, the result dragged the economic nightmare into children's snack time.

Even *Doctor Who*'s biggest brand name – the Daleks – had gone into business. For decades, Skaro's finest had bullied their way across the universe, plundering planets and turning humans into forced labour for their nefarious purposes. Yet, without a coherent business plan, their end game was frustratingly unclear; what they needed, of course, was a management consultant.

Enter Davros, the Alan Sugar of the *Doctor Who* business world. Originally an inventor, he astutely rebranded his 'Mark 3 Travel Machine' to the snappier-sounding 'Dalek' in order to catch on with the cool kids. He was merciless to opposition: Ronson, you're fired! Betrayed by his creations (*Doctor Who*'s equivalent of being sacked by the board) he asserted his intellectual property rights so he could start again, and by 1985's *Revelation of the Daleks*, he had established a (literal) cradle-to-grave supply chain in order to keep control of his investment. For good measure, he also did a lot of good work for charity by eliminating famine from the galaxy. ▸

MONEY, MONEY, MONEY!

The Doctor and Donna come face to face with the Managing Director of Ood Operations – Klineman Halpen.

Strackman Lux is that rarest of men in *Doctor Who* – a rich man who uses his colossal wealth for good.

The post-Time War Daleks, it must be said, have learnt from Davros' example. Their business strategy has been bolder and brighter, funding the media to influence prospective customers over hundreds of years ("money is a long-term investment," explains the Editor in *The Long Game*) and establishing research facilities to investigate product diversification. Coming soon: the human Dalek!

Off-screen, of course, the Daleks themselves have been the commodity since their début in 1963, something perceptively parodied in the plot of *The Power of the Daleks* (1966), about a colony's effort to profit from the titular pepperpots. Dalekmania, though, is only the tip of the iceberg. Since its earliest days, *Doctor Who* has been a money-spinner, and most fans' shelves are bursting under the accumulated weight of toys, clothing, DVDs and books (including ones written *about* the programme's vast merchandising empire!). The quest for profitable 'adjacency products' – as commercial industries call such spin-offs and brand extensions – has often fed back into the show, galvanising writers into trying to create monsters to rival the Daleks, or producers to force Doctors and companions to wear the same costume for whole seasons in the bid for a marketable action figure.

Planet of the Ood shows us a world where slaves are lobotomised and PR officers put career above morality...

The current popularity of the series has brought back merchandising on a scale not seen since the heady days of Dalekmania... and, judging by one of last year's episodes, the programme's makers are feeling a bit sorry about it. As Russell T Davies has admitted, *Planet of the Ood* is an acknowledgement of a lapse in judgement for not stressing the Ood's status as slaves in their first appearance in *The Impossible Planet*/*The Satan Pit*. There, the characters were designed primarily to scare the kiddies (and, by extension, to become toys) but the Doctor was surprisingly reluctant to castigate the on-screen society that treated the Ood in the same way. The lucrative business that is modern-day *Doctor Who* was – temporarily – guilty of forgetting its roots.

Planet of the Ood corrects this oversight with a vengeance: it's *Doctor Who*'s most on-the-nose study of evil business in years, offering a world where innocent creatures are lobotomised to ensure their docility, where sharp-suited executives discuss the slave trade over nibbles, and where the whole sorry affair is spun into a good thing by PR officers who put career above morality. And when Donna Noble sighs about the future being "A great big empire, built on slavery," the Doctor darkly observes that "It's not so different from your time... Who d'you think made your clothes?" Is this, as Donna suggests, a "cheap shot?" Or an acknowledgement that – as consumers ourselves – we're all culpable in the unpalatable truths that *Doctor Who* routinely outs.

By resetting the series' moral compass, *Planet of the Ood* reveals an interesting shift in *Doctor Who*'s attitude towards living in a moneyed world. *Doctor Who* was once made against a highly politicised backdrop of Marxist class struggle, with union strikes and global revolution seldom off the news. Many *Doctor Who* writers were quick to advocate armed rebellion as the only realistic solution towards the redistribution of wealth: the happy ending of *The Sun Makers* involves a cheering mob throwing their boss off a roof! In today's post-communist world of apparently inexorable globalisation, Marx has been replaced as the series' philosophical figurehead by Fair Trade campaigners like George Monbiot, who emphasise how small ethical choices can make a big difference. That's why the Ood's most significant, symbolic act is not to kill their enemy but to secure his empathy in the most absolute form possible – by making him like them. And it's apparent that recent episodes have made a consistent attempt to shock us out of complacency with a pointed message that change begins at home.

This aspect is most noticeable in the backstories of the Doctor's companions. Traditionally, The Doctor has recruited from a more vocational talent pool, professions that are associated with the ideals of the role rather than the pay-packet. Ever since the original 'teachers in space' Ian and Barbara, we've had doctors, journalists, scientists, mathematicians, students – roles where money is incidental.

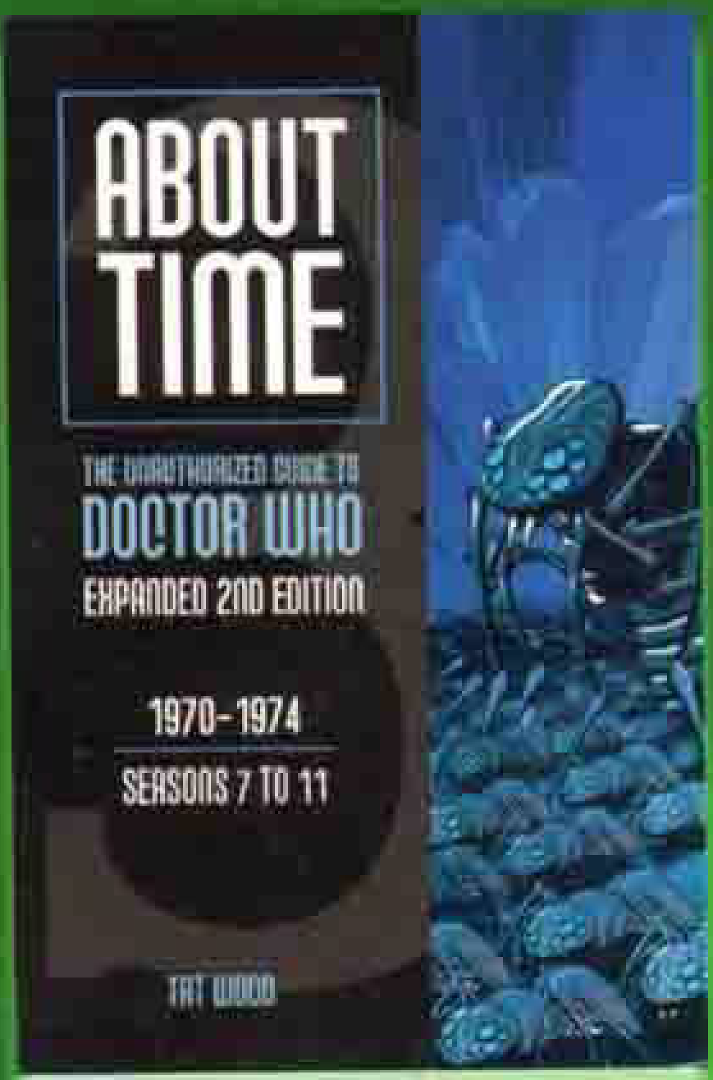
Compare and contrast to our more recent companions. While Martha Jones continues the series' vocational tradition, Rose and Donna, however, are tied to the job market when they meet the Doctor. Neither is obvious companion material, and yet the Doctor sees in them a quality that employers have apparently overlooked. Rose and Donna are resourceful, brave and passionate – just not about Henrick's or HC Clements.

Crucially, once aboard the TARDIS, those underappreciated workplace skills are used to make the world a better place. As *The Sontaran Stratagem* makes clear, a temp is certainly handy in a crisis. In the job market, Donna is shunned, forgotten – but in *Doctor Who*, she's a hero. That's what hurts most about her brainwipe in *Journey's End*: not so much that she's forgotten her amazing experiences, but that she'll be sucked back into wage-slave anonymity.

But there's a profound moral message, a faith in human nature that looks beyond money. You don't need to be the CEO of a planet-destroying corporation to enjoy life. Throw away those lethal consumer goods, leave your gridlocked vehicle to enjoy the sunshine, and make a stand to change the world regardless of your bank balance. Too seldom in the past did *Doctor Who* offer viable alternatives to greed (*Revelation of the Daleks*' solution of using vegetarian protein to solve famine is a rare exception). But today *Doctor Who* offers a call to arms to think ethically: *The Doctor's Daughter* implicitly equates a new start with growing local produce.

It's worth noting that incoming showrunner Steven Moffat hasn't yet shown a focal interest in pounds and pence. The nearest he's written to the corrupt businessman of old is *Silence in the Library*'s Strackman Lux, whose vast wealth turns out to be directed towards protecting CAL, the living mind of his aunt. Aw, bless. Maybe something's about to change: a new storytelling model, where like *The Keeper of Traken*, people are nice to each other and – in the words of Moffat's *The Doctor Dances* – "Everybody lives!"

Let's just hope that Mr Moffat doesn't switch on the news any time between now and 2010, otherwise the next series of *Doctor Who* could turn out to be as grim and bleak as the real world. Assuming, of course, that the funding doesn't dry up before then. Those solar flares look worryingly close.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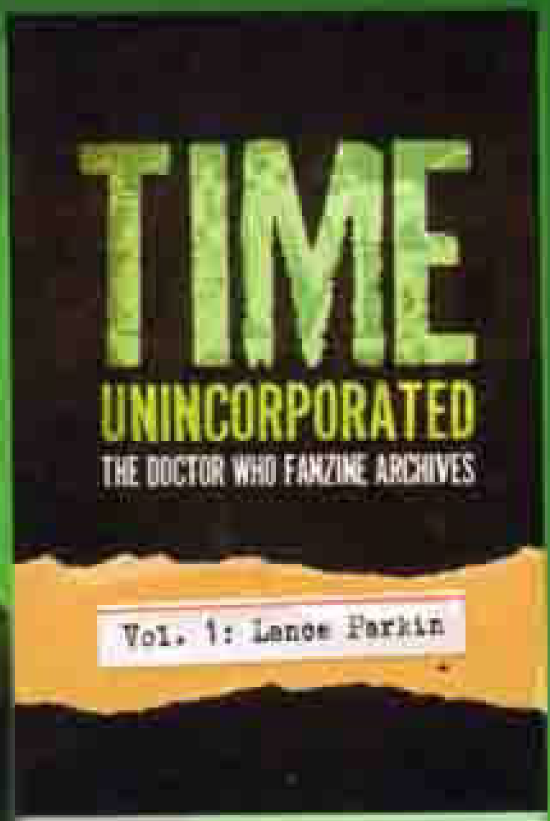
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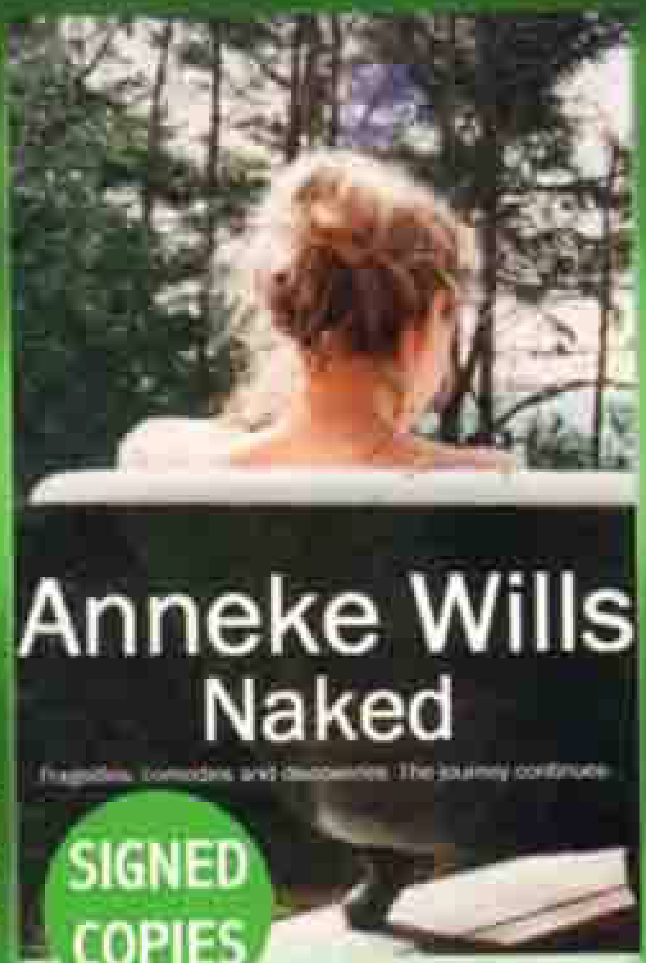
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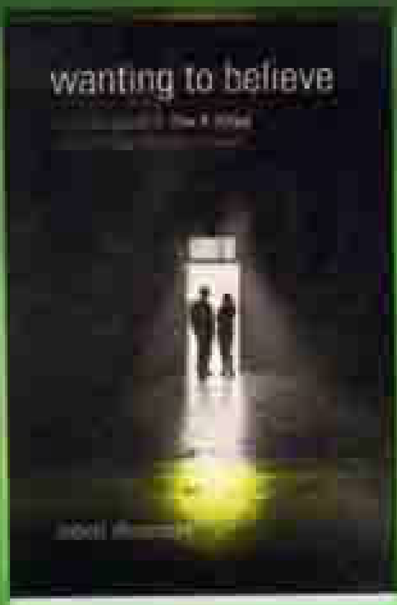
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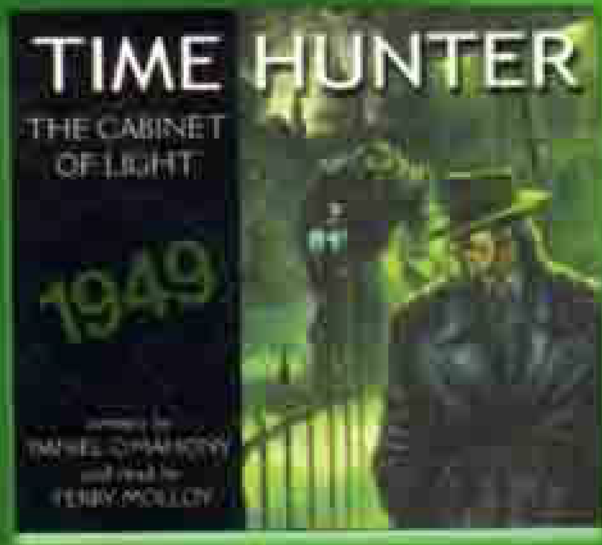
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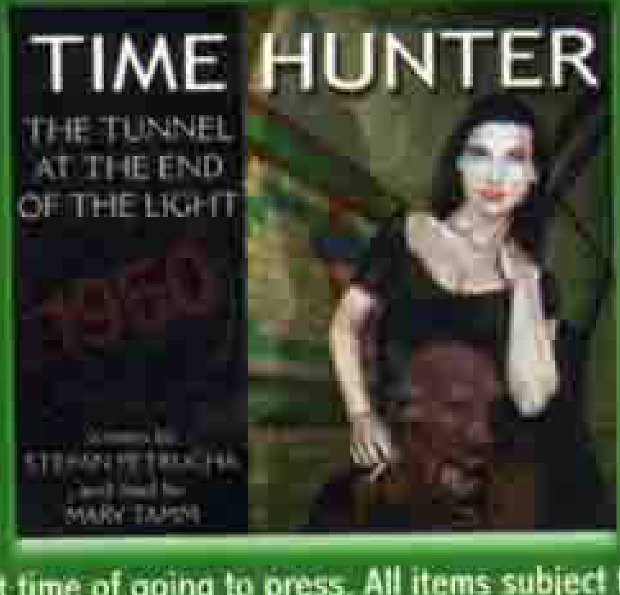
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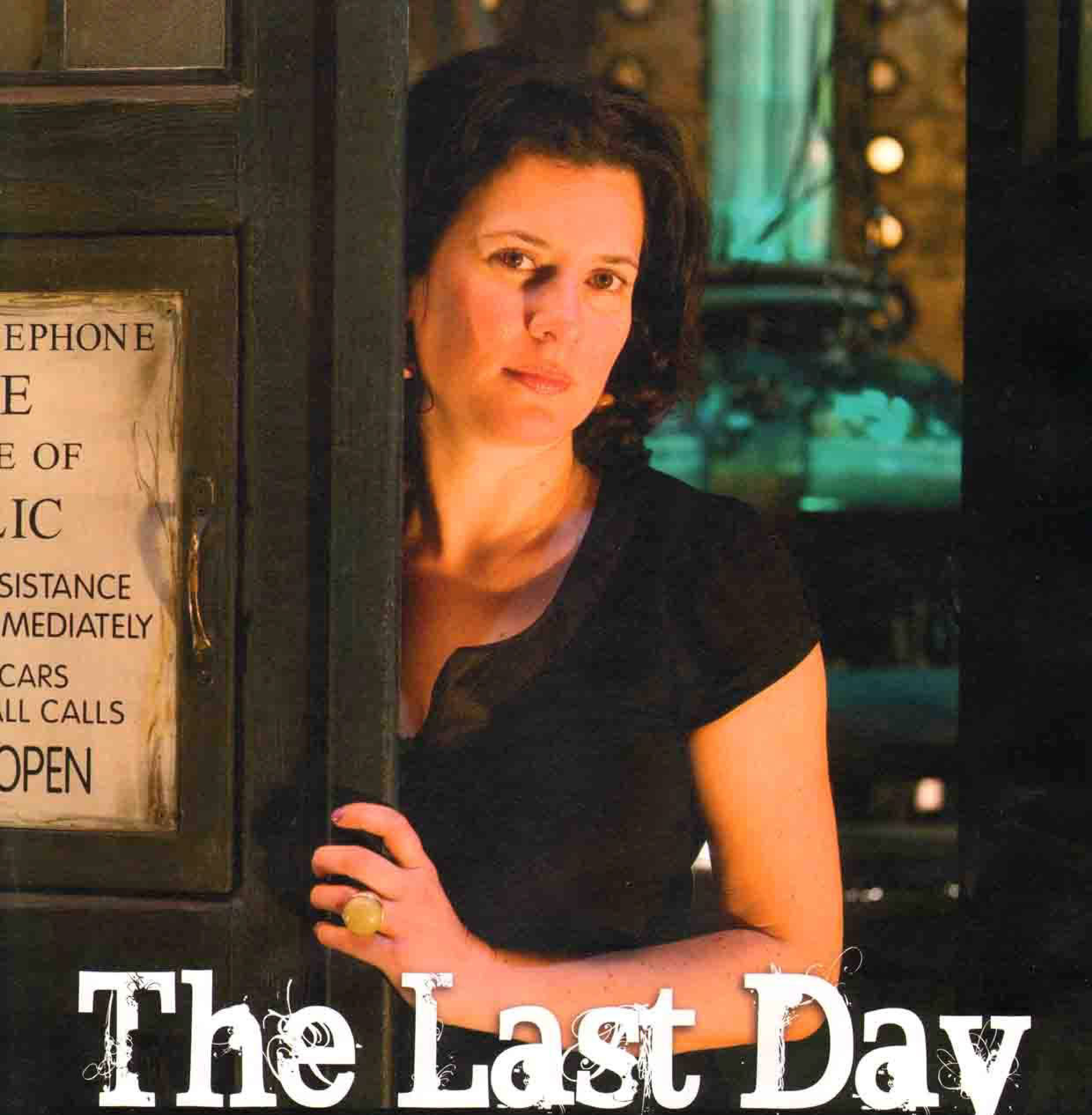


The Last Day

She's been *Doctor Who*'s executive producer for almost six years, but now Julie Gardner is off to pastures new. Scott Handcock met up with her on her last day at work...

It's Friday 22 May 2009, and it's Julie Gardner's last day in the offices of BBC Wales. In just under a week's time, she'll be jetting off to Los Angeles to assume her new role at BBC Worldwide, where she'll be reunited with former Head of Fiction Jane Tranter.

Since joining as Head of Drama in September 2003, Julie has overseen more than 189 hours of network television drama, including the critically-acclaimed series *Life on Mars*, *Being Human*, *Merlin* and, of course, *Doctor Who*. She is truly the Queen of British Television, and her last day seems to be going as madly as ever.

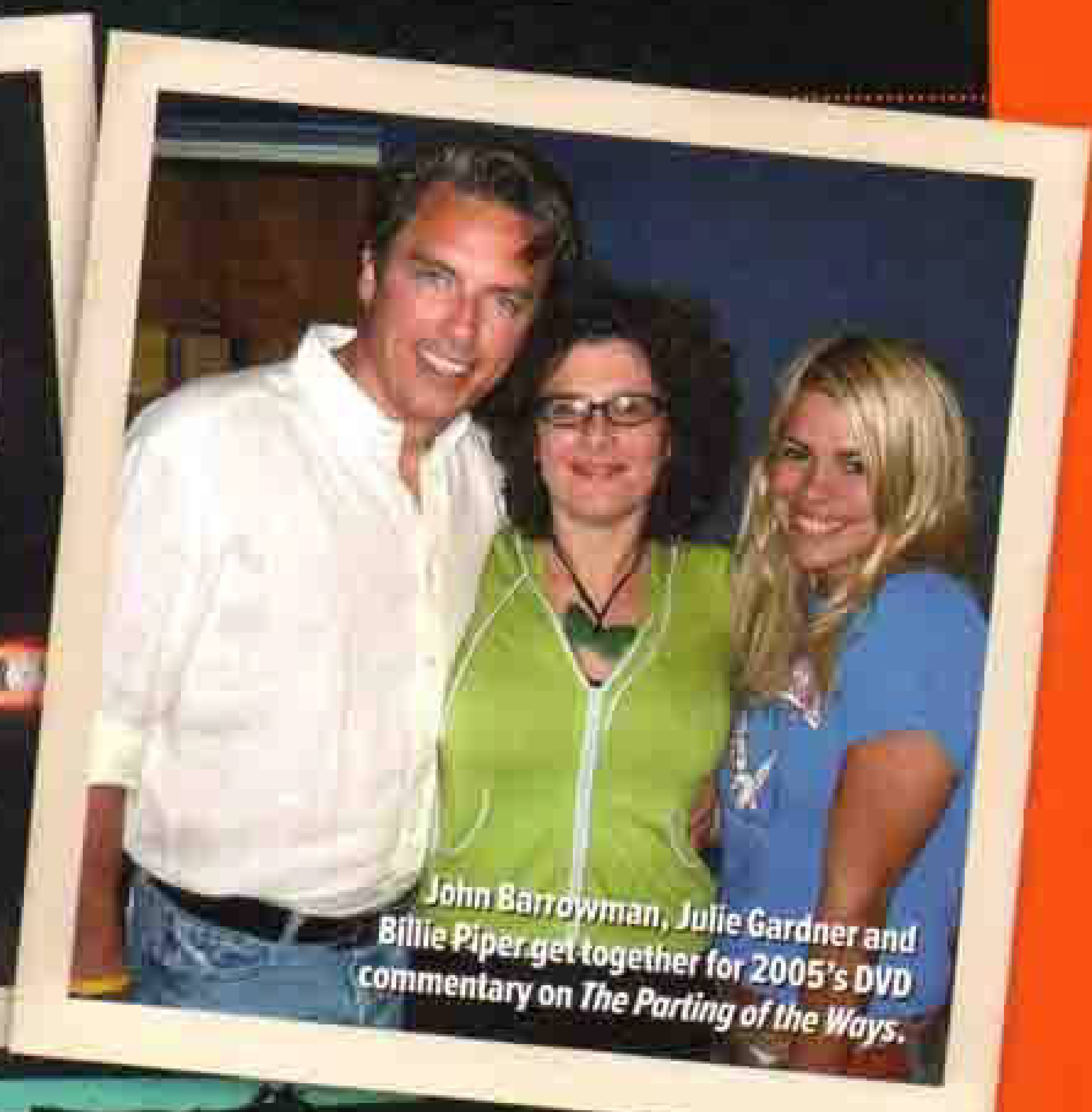
"It's a bonkers last day, isn't it?" she laughs, apologising for our late start. At one point it looked as though our interview might be lost from her diary altogether, but Julie was insistent the time was found somehow. "I just know that if we don't do it now, it'll never happen...!"

So how does it feel to have reached the end after five-and-a-half years as Head of Drama? "I'm feeling a bit stressed, to be honest," Julie admits. "When I thought about what my last day would be like, it was going to be much calmer and relaxed. I was going to have time to do all the little things I had to do before leaving, and actually it's just like any other day.

"It's a little strange too, because throughout January, February, March, it felt like the end was going really slowly, and we'd end up filming forever! Then suddenly, the closer you get to the end, it really accelerates. I can't quite believe we're at the last day already! But it's also been especially weird because there have been *so* many last days."

When did it first start feeling like the end, then? "Well, obviously we had the day when we decided we were all going to go, and how that was going to play out – how many episodes we'd be doing, and how the stories would work... But even prior to that, we had [producer] Phil Collinson's farewell just last year, which felt huge to me. We were a very, very tight unit. And I think the very fact we're making Specials this year rather than a series

David Tennant and Billie Piper auction a Slitheen's arm at 2005's charity dinner.



John Barrowman, Julie Gardner and Billie Piper get together for 2005's DVD commentary on *The Parting of the Ways*.

feels different. Once the pattern of storytelling changed, that kind of felt like the end for us.

"Having said that, I think the real end for me was the day on set when the Tenth Doctor finally realises he's going to die – when it's obvious and unavoidable – and obviously I can't say any more than that! But as you'd expect, it's a very big scene, a very emotional scene. People were crying in the crew, and that really felt like the end to me."

For the last three weeks of shooting, Julie has also been acting as line producer on the final block of Specials, following Tracie Simpson's recent appointment on the first Matt Smith series. So was it daunting stepping back into the role of producer after nearly six years as an executive?

"I think I'd always been angling to take over as the producer of the Specials," she grins. "I was really quite tantalised by it. At one stage, I even had a conversation with Russell about standing down as Head of Drama early and properly producing the Specials from start to finish. But I knew from all the other shows I run as an executive producer that there was always going to be ongoing work, and one of the many things I've learned doing *Doctor Who* is that the producer needs to be full-time and on set. A lot. So I would never have been able to do it properly.

"Also, Russell and I really wanted to see Tracie and Nikki Wilson produce because we knew they were going to be terrific, and we didn't want them to miss out on *Doctor Who*. And they really were fantastic. But at the same time, I was a little bit glad then when Tracie had to leave the show slightly early and needed some backfill. It's been really lovely to spend the last three weeks on set with the crew and see it out that way."

> "I think that **the real end** for me was the day on set when **the Tenth Doctor realises** he's **going to die.** As you'd expect, it's **a very emotional scene...**"

Of course, Julie has also continued to serve as executive producer on a variety of series, leading to weeks of night shoots on location in Cardiff, followed by days of meetings in London and, as a result, very little sleep. Yet she's somehow always smiling and joking, brightening a room just by setting foot in it. Which can only lead us to deduce she is actually bonkers.

"Yeah, I think I have to stop this for a bit," she confesses. "I am very tired now! I think Russell and I have fuelled each other's work ethic to nuclear proportions, and together we've become obsessed with the show and it's been like there isn't any handbrake. But we haven't wanted there to be one either, which is the critical thing.

"There are very many ways to make *Doctor Who*, and I think we've just chosen one where we happen to be at the centre of it. We just love it so much, we couldn't bear not to be in control of everything: not just the show, but the brand at large. And the driving force of the show was very obviously Russell [T Davies, showrunner]. This is his *Doctor Who*, and he brought an absolute level of precision to the production, and to the scripts prior to that production. Phil and I were then there to make Russell feel that everything and anything was possible. It really was that straightforward. We were there to serve and enhance and challenge his vision."

Executive producers Mal Young, Julie Gardner and Russell T Davies, back in 2004.

Did they ever expect that vision to include two spin-off series, charity concerts, studio tours and the wealth of additional events and material connected with the series?

"The thing about *Doctor Who* is that everything grows with the title," Julie explains. "At least, that's certainly been my experience of it. People gravitated naturally towards *Doctor Who* – they wanted to work on it. The Mill even had people turning down big Hollywood films to work on the show simply because it inspired them to do the jobs they were doing.

"We then discovered that every single thing we ever wanted to do outside the main show became bigger. So in 2005, we did our Children in Need dinner with David [Tennant] and Billie [Piper], which was only ever going to be a three-course dinner. Of course, by the night itself, it was enormous! The menu had alien names for courses, we were auctioning props and raising lots of money for charity. I'd even organised a wedding line-up of David, Russell, Phil and Billie meeting the public as they entered. It just became bigger and bigger and bigger!

"We had a similar experience with the Children in Need concert in 2006, where we sold out within two hours, or something – faster than Kylie Minogue! It was very, very peculiar. And that was the experience of every single thing we did. In hindsight, I know that Russell and I were instinctively pushing for it, even without discussing it with each other. More expenditure, more publicity, more scale! Just more, more, more! But it was a very natural thing for us to do as well."

Since its return to our screens in 2005, the *Doctor Who* universe has also expanded to include two spin-off series: *Torchwood* and *The Sarah Jane Adventures*. Would it be fair to say that the subsequent success of these series took the production teams by surprise?

"The spin-offs are probably the things I'm most proud of," Julie agrees. "It's a unified, coherent world, but each has a distinct tone and flavour. So you do start the younger audience off with *Sarah Jane*, then onto the family for *Doctor Who*, and more adult viewers for *Torchwood*. But they're all part of the same whole, and that takes the most enormous skill of storytelling. ▸

One of Julie's proudest achievements was the success of spin-off show *Torchwood*. *Children of Earth* begins on BBC One in July.

Julie Gardner

Doctor Who 2008-style – perhaps not so very different from *Doctor Who* 1979-style?

> **"I've said this before, but it was *City of Death* that made me understand what the show was and what it could be again..."**

"When we started back in 2003, the touchstones for me were the American TV series I'd been watching. And it was a brilliant time: there was *Buffy* and *Angel*, and I think *Smallville* and *Battlestar Galactica* had just started too. And it was thinking about those things that made me think about what *Doctor Who* needed to be. The pace of storytelling was much faster, but also there was the humour and the wit, and the danger was very understandable.

"Even before I knew much about *Doctor Who*, there was always a kind of question in my head about how exactly you do bring back something that old? How do you begin to make this work for a generation of kids watching *Harry Potter*? How do you make it relevant and accessible? And I know I've said this many times before, but it was [1979 Tom Baker story] *City of Death* that made me understand what the show was and what it could be again. Because the humour and fun and threat of that story – the confidence of it, more than anything – is simultaneously mad and brilliant!"

City of Death – a major influence on modern *Doctor Who*.

Before we can delve any further into her thoughts about the show's evolution over the last five years, we're interrupted by a phone call from none other than **DWM**'s editor, Tom Spilsbury, which Julie takes as a sign to draw things to a close. It's her final day, after all, and there's still much to do. But she's so full of enthusiasm for the series, you could easily be forgiven for thinking it was her very first day all over again.

As she leaves, she promises **DWM** a proper catch-up later in the year, when she hopes she might have gained a little more perspective on her departure from the valleys.

One thing's for sure, though. LA won't know what's hit it...

First Time for Everything

No-one ever said reviving a cult sci-fi show after a 16-year hiatus was going to be easy! Julie talks us through some of the main challenges they faced back in 2004...

THE HEART OF THE SHOW

"*The End of the World* was when I first started to really understand what the core of the show actually was, and saw it right there, on the screen in front of me. It was the final scene – the chips scene – which so deftly shifts from the epic 'I'm the last of the my kind' to the mundane and ordinary 'I want chips...' And I love that scene. I realised then that this was the balance of the show, the ying and the yang. And however spectacular it is, however many spaceships or funny-sounding aliens you might have, the show was always all about this very unique, kind, beautiful friendship between an alien Time Lord and an ordinary girl. That was the heart of it."

THE MONSTERS

"I remember how hard it was getting the prosthetic monsters right, especially in our first block with the Slitheen. They were the first prosthetic monster that we did – and they looked amazing – but we were also filming at the height of summer, so the actors in the suits kept fainting! And their shoes were on platforms, which meant they kept toppling over because their heads were so heavy. It was huge fun but also hugely challenging at the same time, and I think that was a big lesson for all of us, right from the start."

HISTORICALS

"When we did *The Unquiet Dead*, Jane Tranter gave us a note that served us so well on future episodes: when we do period, try to make it 'steampunk'. Mark Gatiss delivered a great script, but it was more a case of us as a production realising that we're not trying to make *Pride and Prejudice* when we go back in time. So from then on, we tackled period with a very particular attitude. Otherwise, why else do it?"

THE DALEKS

"There was a time when it looked like we weren't going to get to use the Daleks for a while. But now, in hindsight, it's hard to think of the show without them. And the Terry Nation estate honours and loves that creation so much, they'll always do their best to make it work, because it is so iconic.

"I remember the discipline Russell brought to the series as lead writer, choosing to bring them back midway through the series, and realising that the audience needed a proper reintroduction. For months, every taxi driver in Cardiff kept telling me there was no point bringing the Daleks back, because you could just run up the stairs and escape. So there was a lot of fun knowing we had to address those kind of issues, but also in making the Daleks a genuine threat again, and one you could have a real sympathy for too..."

THE AGE OF ICE

PART THREE

STORY: DAN McDAID PENCIL ART: MARTIN GERAGHTY
INKS: DAVID A ROACH COLOURS: JAMES OFFREDI
LETTERS: ROGER LANGRIDGE
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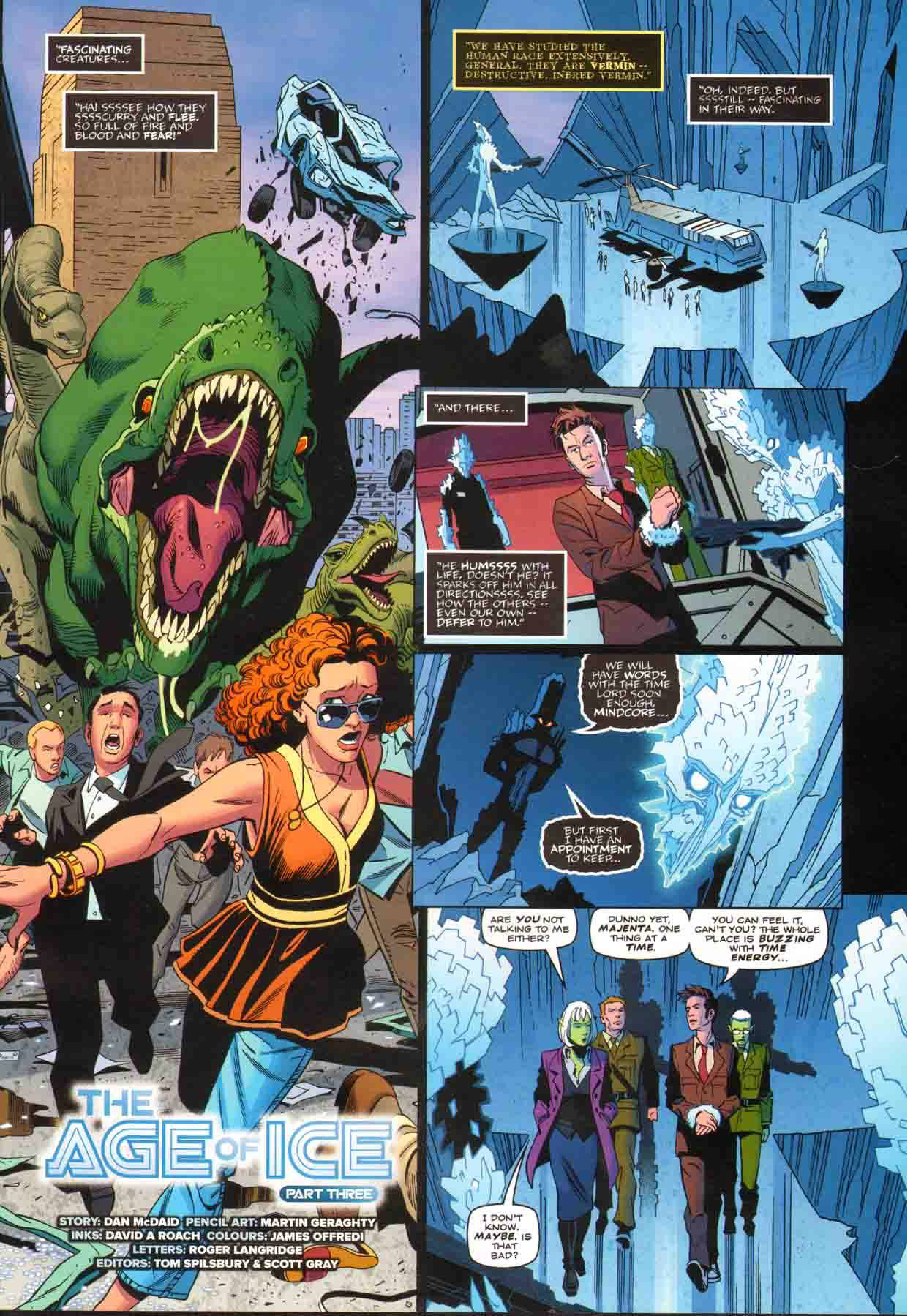
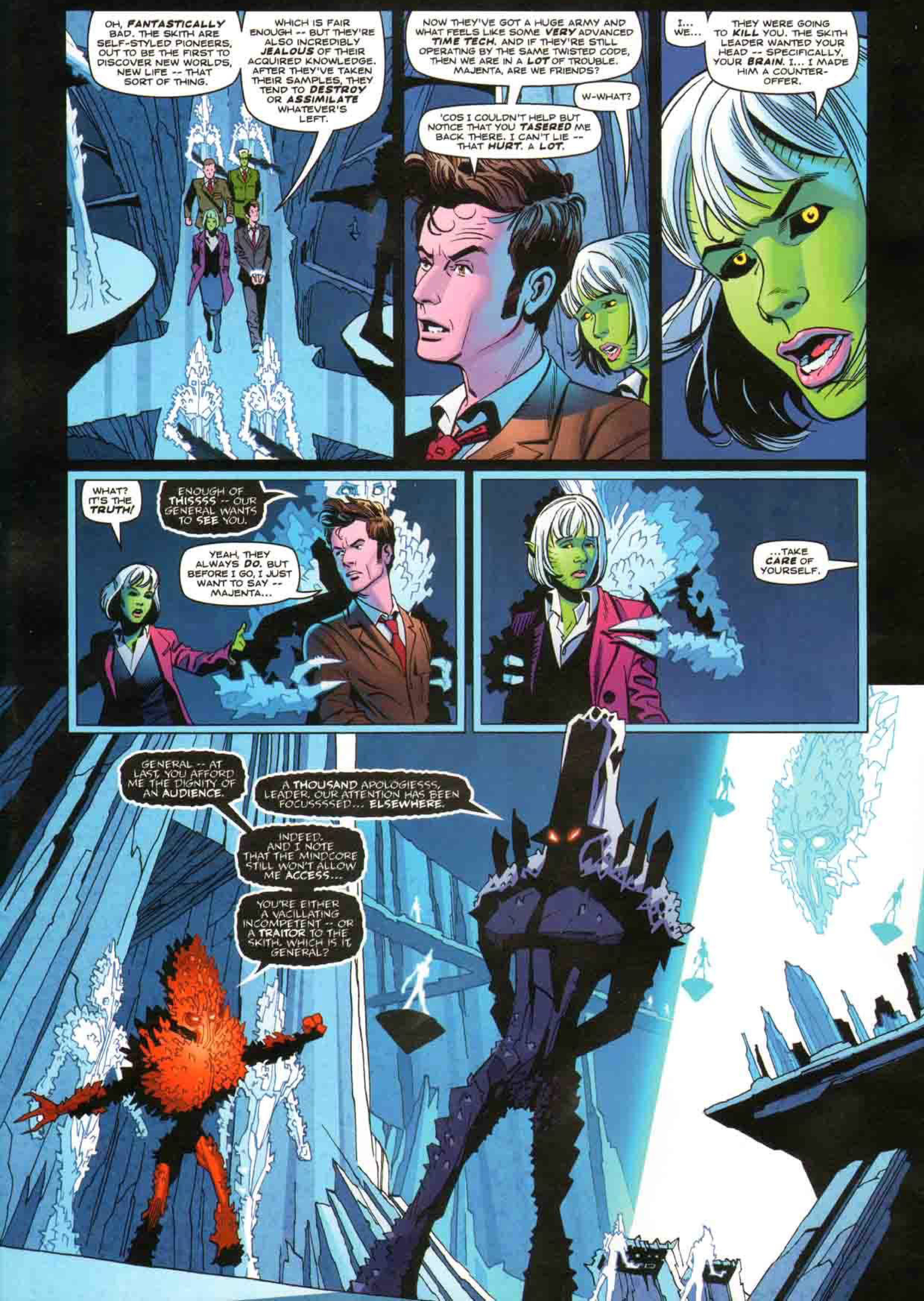
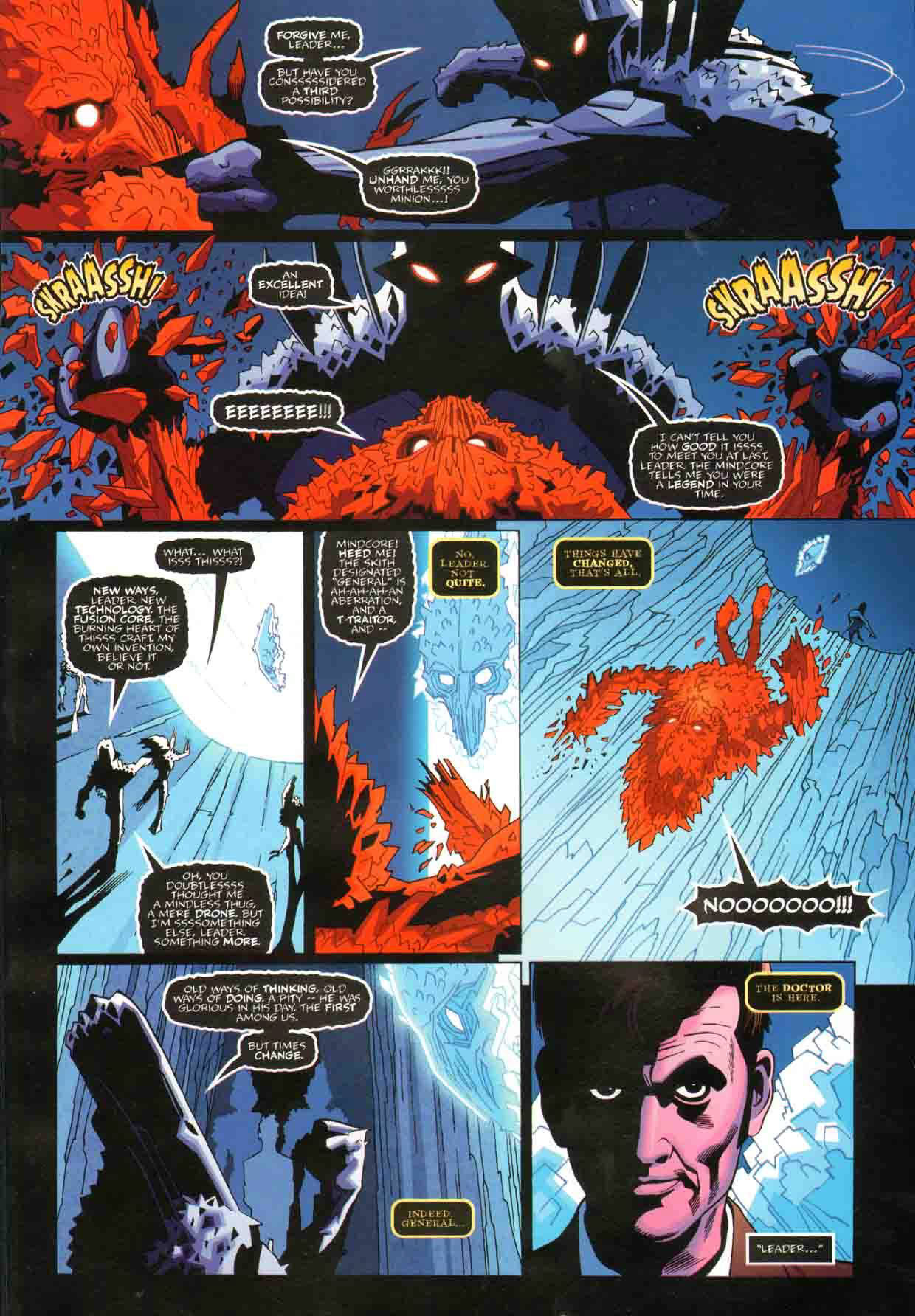
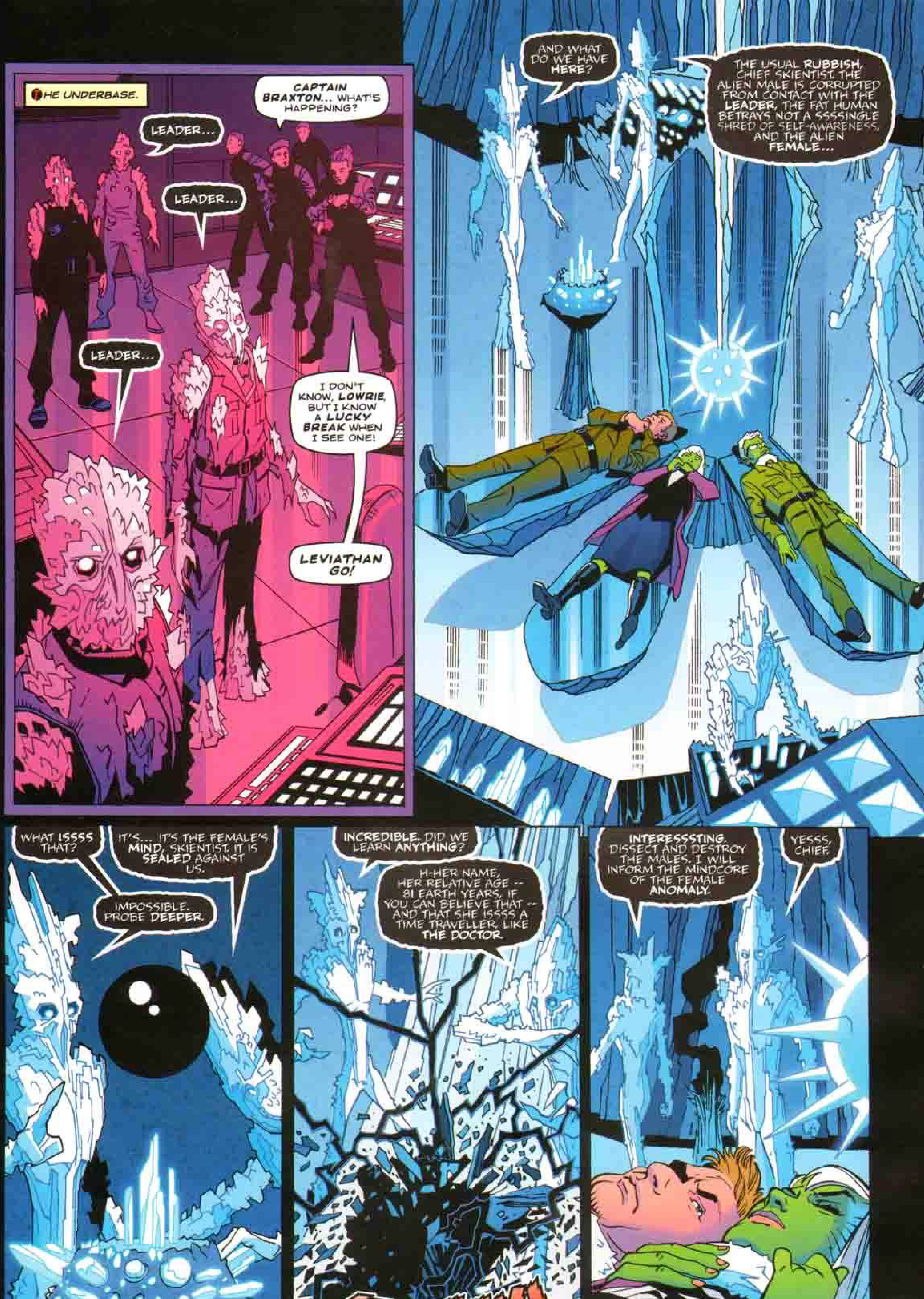
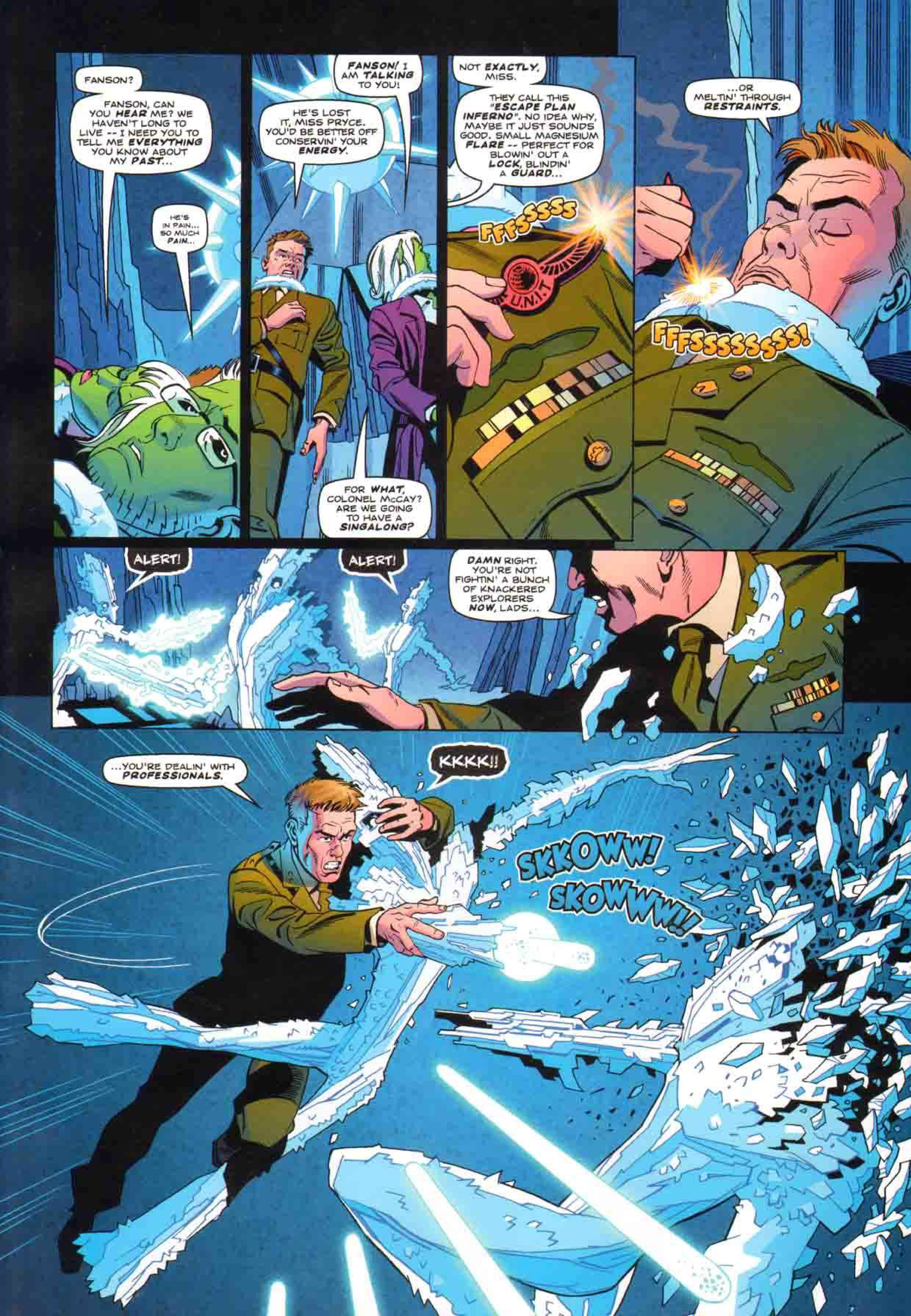
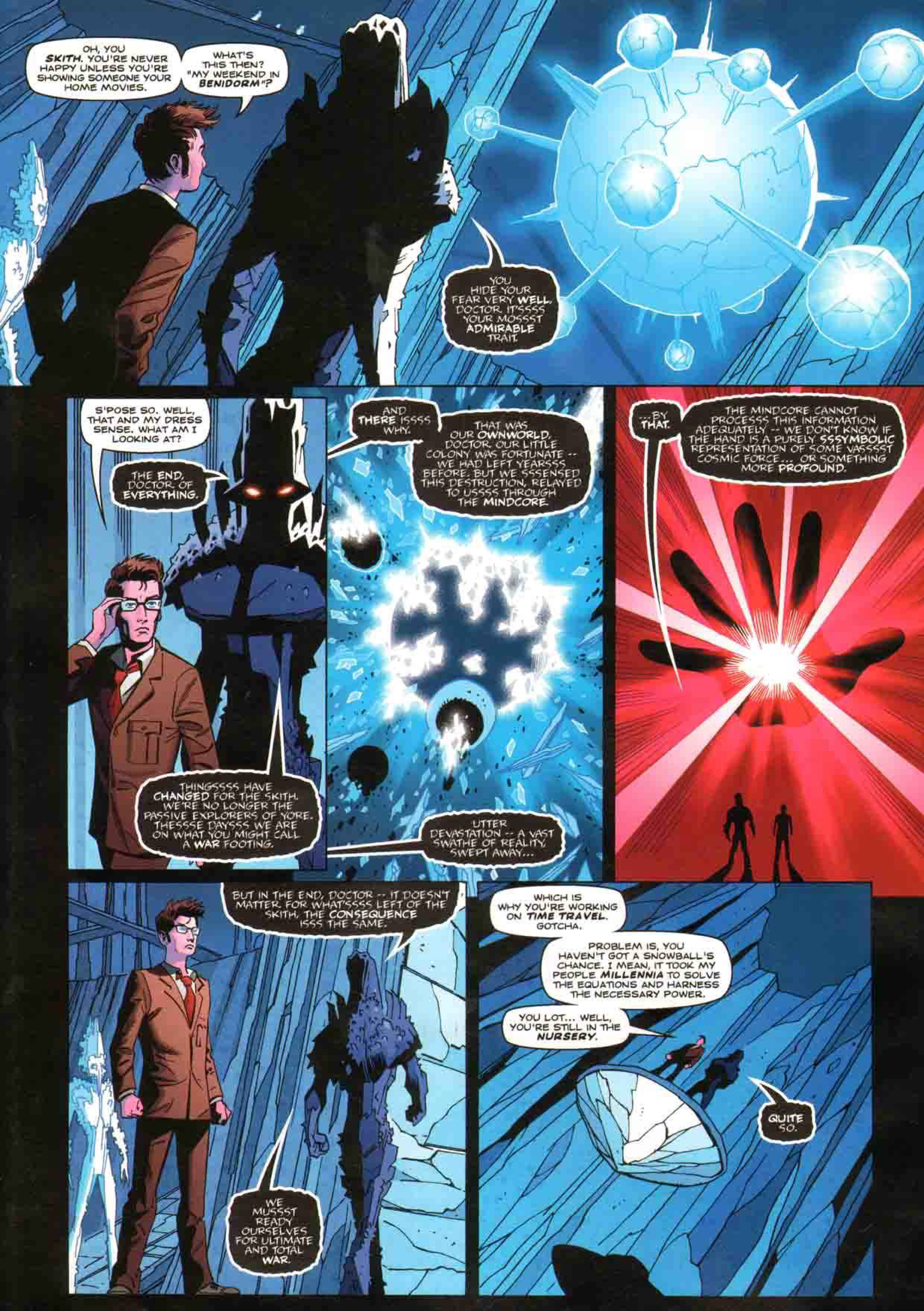

"FASCINATING CREATURES...
"HA! SSSSEE HOW THEY SSSSCURRY AND FLEE. SO FULL OF FIRE AND BLOOD AND FEAR!"
"WE HAVE STUDIED THE HUMAN RACE EXTENSIVELY, GENERAL. THEY ARE VERMIN -- DESTRUCTIVE, INBRED VERMIN."
"OH, INDEED. BUT SSSSTILL -- FASCINATING IN THEIR WAY.
"AND THERE...
"HE HUMSSSS WITH LIFE, DOESN'T HE? IT SPARKS OFF HIM IN ALL DIRECTIONSSSS. SEE HOW THE OTHERS -- EVEN OUR OWN -- DEFER TO HIM."
WE WILL HAVE WORDS WITH THE TIME LORD SOON ENOUGH, MINDCORE...
BUT FIRST I HAVE AN APPOINTMENT TO KEEP...
ARE YOU NOT TALKING TO ME EITHER?
I DON'T KNOW. MAYBE. IS THAT BAD?
DUNNO YET, MAJENTA. ONE THING AT A TIME.
YOU CAN FEEL IT, CAN'T YOU? THE WHOLE PLACE IS BUZZING WITH TIME ENERGY...

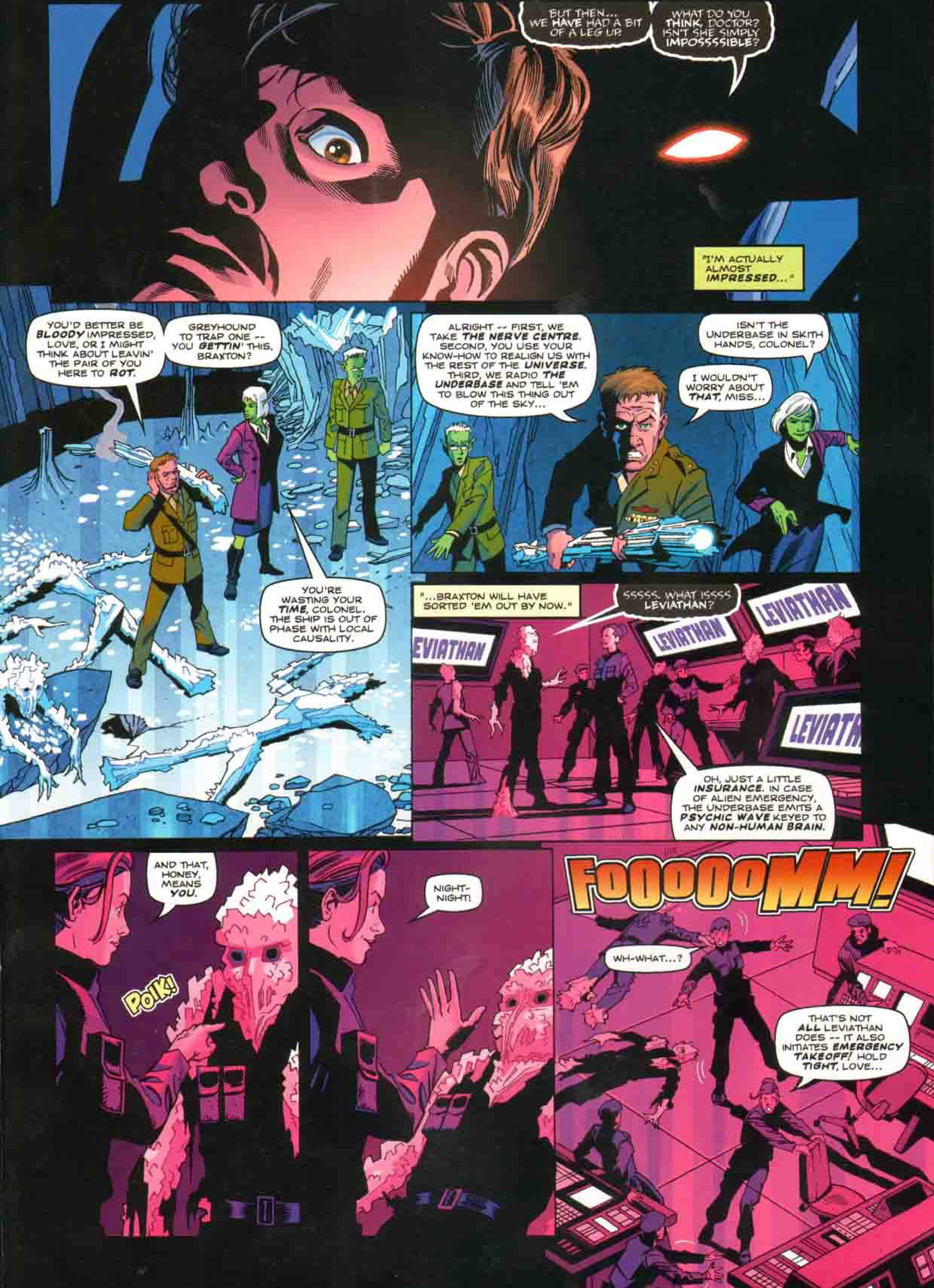

OH, FANTASTICALLY BAD. THE SKITH ARE SELF-STYLED PIONEERS, OUT TO BE THE FIRST TO DISCOVER NEW WORLDS, NEW LIFE -- THAT SORT OF THING.
WHICH IS FAIR ENOUGH -- BUT THEY'RE ALSO INCREDIBLY JEALOUS OF THEIR ACQUIRED KNOWLEDGE. AFTER THEY'VE TAKEN THEIR SAMPLES, THEY TEND TO DESTROY OR ASSIMILATE WHATEVER'S LEFT.
NOW THEY'VE GOT A HUGE ARMY AND WHAT FEELS LIKE SOME VERY ADVANCED TIME TECH. AND IF THEY'RE STILL OPERATING BY THE SAME TWISTED CODE, THEN WE ARE IN A LOT OF TROUBLE. MAJENTA, ARE WE FRIENDS?
W-WHAT?
'COS I COULDN'T HELP BUT NOTICE THAT YOU TASERED ME BACK THERE. I CAN'T LIE -- THAT HURT. A LOT.
I... WE...
THEY WERE GOING TO KILL YOU. THE SKITH LEADER WANTED YOUR HEAD -- SPECIFICALLY, YOUR BRAIN. I... I MADE HIM A COUNTER-OFFER.
WHAT? IT'S THE TRUTH!
ENOUGH OF THISSSS -- OUR GENERAL WANTS TO SEE YOU.
YEAH, THEY ALWAYS DO. BUT BEFORE I GO, I JUST WANT TO SAY -- MAJENTA...
...TAKE CARE OF YOURSELF.
GENERAL -- AT LAST YOU AFFORD ME THE DIGNITY OF AN AUDIENCE.
A THOUSAND APOLOGIESSS, LEADER. OUR ATTENTION HAS BEEN FOCUSSSSED... ELSEWHERE.
INDEED. AND I NOTE THAT THE MINDCORE STILL WON'T ALLOW ME ACCESS...
YOU'RE EITHER A VACILLATING INCOMPETENT -- OR A TRAITOR TO THE SKITH. WHICH IS IT, GENERAL?

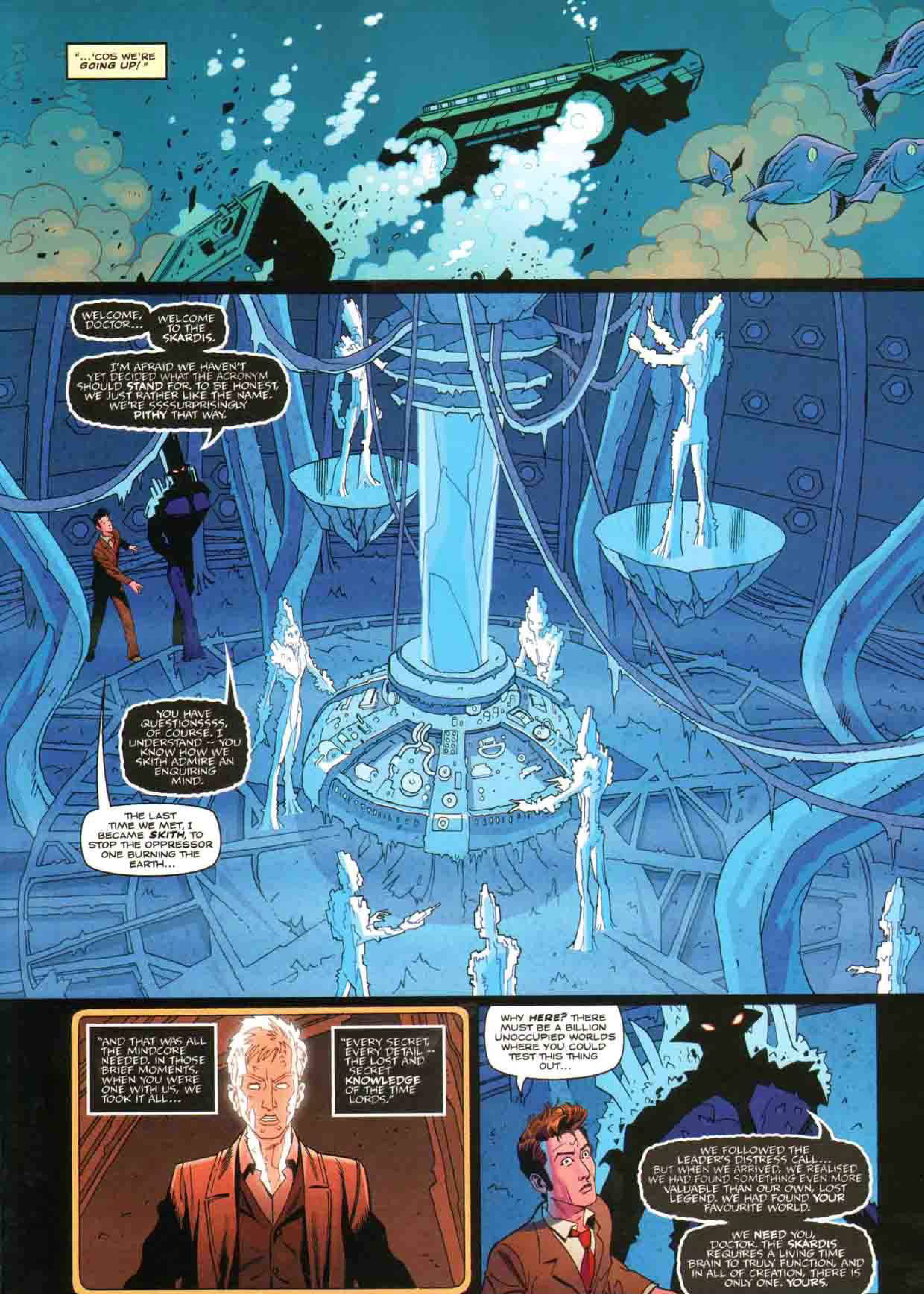

FORGIVE ME, LEADER...
BUT HAVE YOU CONSSSSSIDERED A THIRD POSSIBILITY?
GGRRAKKK!! UNHAND ME, YOU WORTHLESSSSS MINION...!
SKRAASSH!
AN EXCELLENT IDEA!
SKRAASSH!
EEEEEEEE!!!
I CAN'T TELL YOU HOW GOOD IT ISSSS TO MEET YOU AT LAST, LEADER. THE MINDCORE TELLS ME YOU WERE A LEGEND IN YOUR TIME.
WHAT... WHAT ISSS THISSS?!
NEW WAYS, LEADER. NEW TECHNOLOGY. THE FUSION CORE. THE BURNING HEART OF THISSS CRAFT. MY OWN INVENTION, BELIEVE IT OR NOT.
OH, YOU DOUBTLESSSS THOUGHT ME A MINDLESS THUG, A MERE DRONE. BUT I'M SSSSOMETHING ELSE, LEADER. SOMETHING MORE.
MINDCORE! HEED ME! THE SKITH DESIGNATED "GENERAL" IS AH-AH-AH-AN ABERRATION, AND A T-TRAITOR, AND --
NO, LEADER. NOT QUITE.
THINGS HAVE CHANGED, THAT'S ALL.
NOOOOOOO!!!
OLD WAYS OF THINKING, OLD WAYS OF DOING. A PITY -- HE WAS GLORIOUS IN HIS DAY. THE FIRST AMONG US.
BUT TIMES CHANGE.
INDEED, GENERAL...
THE DOCTOR IS HERE.
"LEADER..."

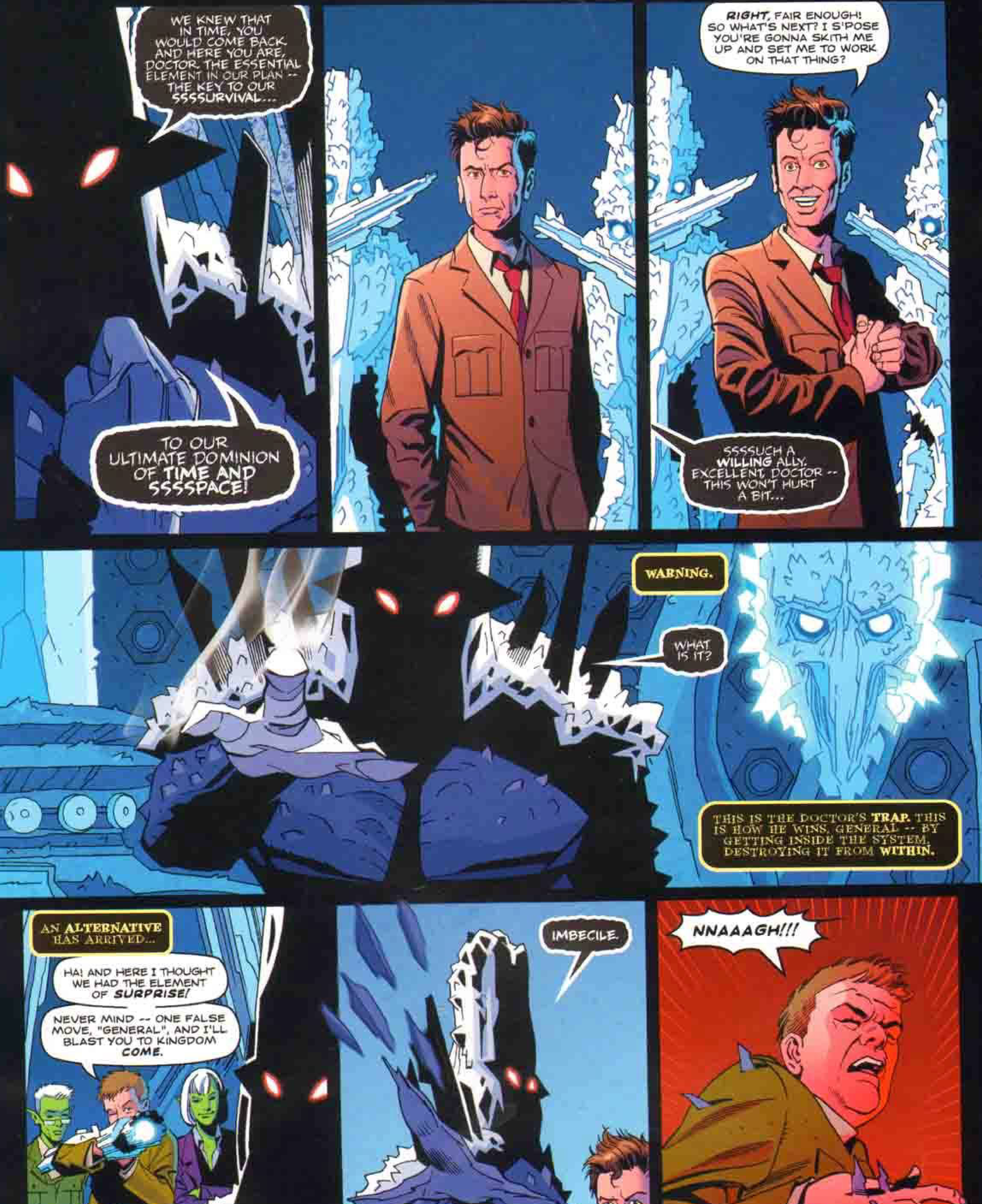

THE UNDERBASE.
CAPTAIN BRAXTON... WHAT'S HAPPENING?
LEADER...
LEADER...
LEADER...
I DON'T KNOW, LOWRIE, BUT I KNOW A LUCKY BREAK WHEN I SEE ONE!
LEVIATHAN GO!
AND WHAT DO WE HAVE HERE?
THE USUAL RUBBISH, CHIEF SKIENTIST. THE ALIEN MALE IS CORRUPTED FROM CONTACT WITH THE LEADER, THE FAT HUMAN BETRAYS NOT A SSSSINGLE SHRED OF SELF-AWARENESS, AND THE ALIEN FEMALE...
WHAT ISSSS THAT?
IT'S... IT'S THE FEMALE'S MIND, SKIENTIST. IT IS SEALED AGAINST US.
IMPOSSIBLE. PROBE DEEPER.
INCREDIBLE. DID WE LEARN ANYTHING?
H-HER NAME, HER RELATIVE AGE -- 81 EARTH YEARS, IF YOU CAN BELIEVE THAT -- AND THAT SHE ISSSS A TIME TRAVELLER, LIKE THE DOCTOR.
ZZZAAK!
INTERESSSTING. DISSECT AND DESTROY THE MALES. I WILL INFORM THE MINDCORE OF THE FEMALE ANOMALY.
YESSS, CHIEF.

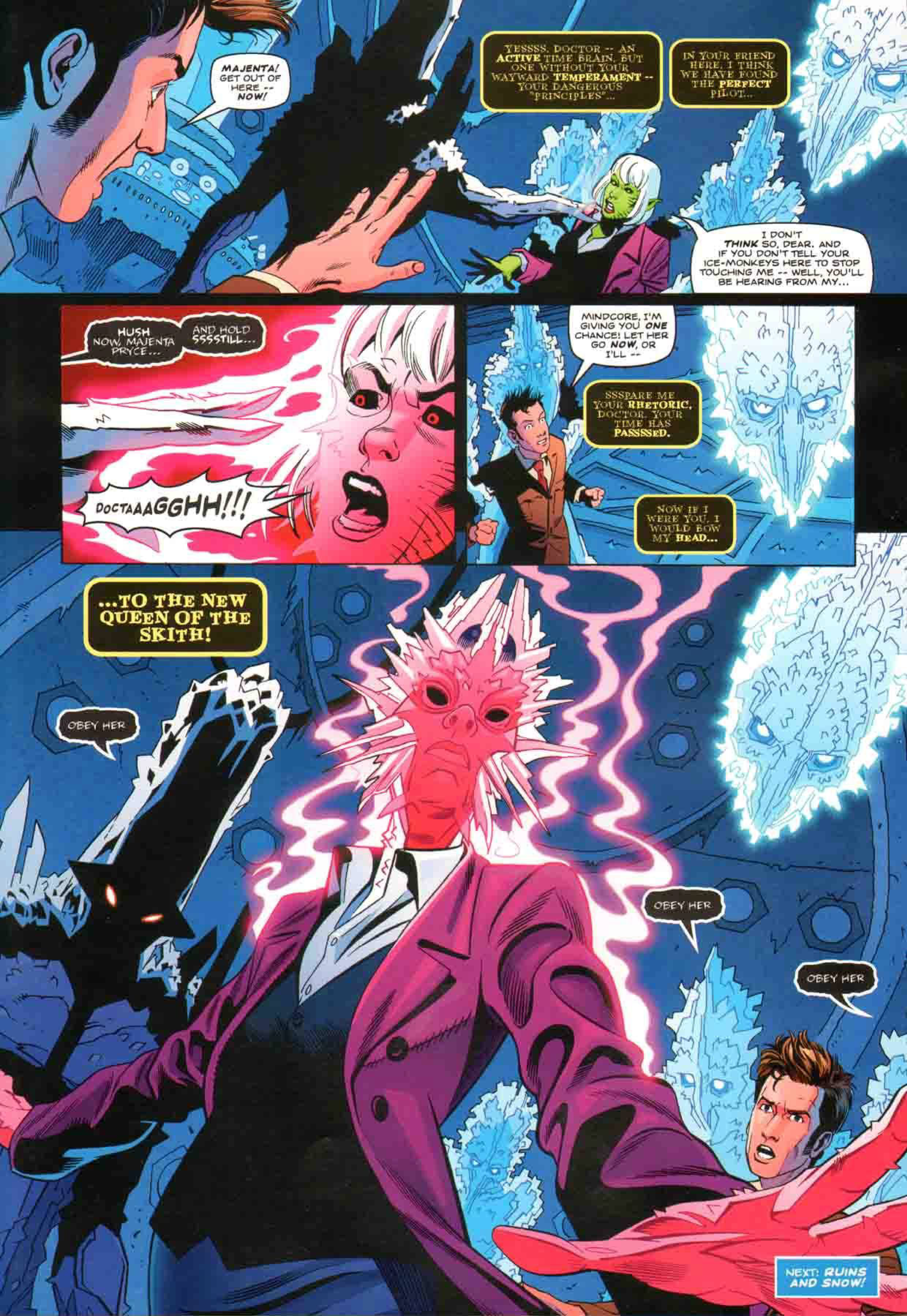

FANSON?
FANSON, CAN YOU HEAR ME? WE HAVEN'T LONG TO LIVE -- I NEED YOU TO TELL ME EVERYTHING YOU KNOW ABOUT MY PAST...
HE'S IN PAIN... SO MUCH PAIN...
FANSON! I AM TALKING TO YOU!
HE'S LOST IT, MISS PRYCE. YOU'D BE BETTER OFF CONSERVIN' YOUR ENERGY.
FOR WHAT, COLONEL McCAY? ARE WE GOING TO HAVE A SINGALONG?
NOT EXACTLY, MISS.
THEY CALL THIS "ESCAPE PLAN INFERNO". NO IDEA WHY, MAYBE IT JUST SOUNDS GOOD. SMALL MAGNESIUM FLARE -- PERFECT FOR BLOWIN' OUT A LOCK, BLINDIN' A GUARD...
FFFSSSSS
U.N.I.T
...OR MELTIN' THROUGH RESTRAINTS.
FFFSSSSSSSSS!
ALERT!
ALERT!
DAMN RIGHT. YOU'RE NOT FIGHTIN' A BUNCH OF KNACKERED EXPLORERS NOW, LADS...
...YOU'RE DEALIN' WITH PROFESSIONALS.
KKKK!!
SKKOWW!
SKOWWW!!


OH, YOU SKITH. YOU'RE NEVER HAPPY UNLESS YOU'RE SHOWING SOMEONE YOUR HOME MOVIES.
WHAT'S THIS THEN? "MY WEEKEND IN BENIDORM"?
YOU HIDE YOUR FEAR VERY WELL, DOCTOR. IT'SSSS YOUR MOSSST ADMIRABLE TRAIT.
S'POSE SO. WELL, THAT AND MY DRESS SENSE. WHAT AM I LOOKING AT?
THE END, DOCTOR OF EVERYTHING.
THINGSSSS HAVE CHANGED FOR THE SKITH. WE'RE NO LONGER THE PASSIVE EXPLORERS OF YORE. THESSSE DAYSSS WE ARE ON WHAT YOU MIGHT CALL A WAR FOOTING.
AND THERE ISSSS WHY.
THAT WAS OUR OWNWORLD, DOCTOR. OUR LITTLE COLONY WAS FORTUNATE -- WE HAD LEFT YEARSSS BEFORE. BUT WE SSSENSED THIS DESTRUCTION, RELAYED TO USSSS THROUGH THE MINDCORE.
UTTER DEVASTATION -- A VAST SWATHE OF REALITY, SWEPT AWAY...
...BY THAT.
THE MINDCORE CANNOT PROCESSS THIS INFORMATION ADEQUATELY -- WE DON'T KNOW IF THE HAND IS A PURELY SSSYMBOLIC REPRESENTATION OF SOME VASSSST COSMIC FORCE... OR SOMETHING MORE PROFOUND.
BUT IN THE END, DOCTOR -- IT DOESN'T MATTER. FOR WHAT'SSSS LEFT OF THE SKITH, THE CONSEQUENCE ISSS THE SAME.
WE MUSSST READY OURSELVES FOR ULTIMATE AND TOTAL WAR.
WHICH IS WHY YOU'RE WORKING ON TIME TRAVEL. GOTCHA.
PROBLEM IS, YOU HAVEN'T GOT A SNOWBALL'S CHANCE. I MEAN, IT TOOK MY PEOPLE MILLENNIA TO SOLVE THE EQUATIONS AND HARNESS THE NECESSARY POWER.
YOU LOT... WELL, YOU'RE STILL IN THE NURSERY.
QUITE SO.


BUT THEN... WE HAVE HAD A BIT OF A LEG UP.
WHAT DO YOU THINK, DOCTOR? ISN'T SHE SIMPLY IMPOSSSSIBLE?
"I'M ACTUALLY ALMOST IMPRESSED..."
YOU'D BETTER BE BLOODY IMPRESSED, LOVE, OR I MIGHT THINK ABOUT LEAVIN' THE PAIR OF YOU HERE TO ROT.
GREYHOUND TO TRAP ONE -- YOU GETTIN' THIS, BRAXTON?
YOU'RE WASTING YOUR TIME, COLONEL. THE SHIP IS OUT OF PHASE WITH LOCAL CAUSALITY.
ALRIGHT -- FIRST, WE TAKE THE NERVE CENTRE. SECOND, YOU USE YOUR KNOW-HOW TO REALIGN US WITH THE REST OF THE UNIVERSE. THIRD, WE RADIO THE UNDERBASE AND TELL 'EM TO BLOW THIS THING OUT OF THE SKY...
ISN'T THE UNDERBASE IN SKITH HANDS, COLONEL?
I WOULDN'T WORRY ABOUT THAT, MISS...
"...BRAXTON WILL HAVE SORTED 'EM OUT BY NOW."
SSSSS. WHAT ISSSS LEVIATHAN?
LEVIATHAN
OH, JUST A LITTLE INSURANCE. IN CASE OF ALIEN EMERGENCY, THE UNDERBASE EMITS A PSYCHIC WAVE KEYED TO ANY NON-HUMAN BRAIN.
AND THAT, HONEY, MEANS YOU.
POIK!
NIGHT-NIGHT!
FOOOOOMM!
WH-WHAT...?
THAT'S NOT ALL LEVIATHAN DOES -- IT ALSO INITIATES EMERGENCY TAKEOFF! HOLD TIGHT, LOVE...


"...'COS WE'RE GOING UP!"
WELCOME, DOCTOR...
WELCOME TO THE SKARDIS.
I'M AFRAID WE HAVEN'T YET DECIDED WHAT THE ACRONYM SHOULD STAND FOR. TO BE HONEST, WE JUST RATHER LIKE THE NAME. WE'RE SSSSURPRISINGLY PITHY THAT WAY.
YOU HAVE QUESTIONSSSS, OF COURSE. I UNDERSTAND -- YOU KNOW HOW WE SKITH ADMIRE AN ENQUIRING MIND.
THE LAST TIME WE MET, I BECAME SKITH, TO STOP THE OPPRESSOR ONE BURNING THE EARTH...
"AND THAT WAS ALL THE MINDCORE NEEDED. IN THOSE BRIEF MOMENTS, WHEN YOU WERE ONE WITH US, WE TOOK IT ALL...
"EVERY SECRET, EVERY DETAIL -- THE LOST AND SECRET KNOWLEDGE OF THE TIME LORDS."
WHY HERE? THERE MUST BE A BILLION UNOCCUPIED WORLDS WHERE YOU COULD TEST THIS THING OUT...
WE FOLLOWED THE LEADER'S DISTRESS CALL... BUT WHEN WE ARRIVED, WE REALISED WE HAD FOUND SOMETHING EVEN MORE VALUABLE THAN OUR OWN, LOST LEGEND. WE HAD FOUND YOUR FAVOURITE WORLD.
WE NEED YOU, DOCTOR. THE SKARDIS REQUIRES A LIVING TIME BRAIN TO TRULY FUNCTION, AND IN ALL OF CREATION, THERE IS ONLY ONE. YOURS.


WE KNEW THAT IN TIME, YOU WOULD COME BACK. AND HERE YOU ARE, DOCTOR. THE ESSENTIAL ELEMENT IN OUR PLAN -- THE KEY TO OUR SSSSURVIVAL...
TO OUR ULTIMATE DOMINION OF TIME AND SSSSPACE!
RIGHT, FAIR ENOUGH! SO WHAT'S NEXT? I S'POSE YOU'RE GONNA SKITH ME UP AND SET ME TO WORK ON THAT THING?
SSSSUCH A WILLING ALLY. EXCELLENT, DOCTOR -- THIS WON'T HURT A BIT...
WARNING.
WHAT IS IT?
THIS IS THE DOCTOR'S TRAP. THIS IS HOW HE WINS, GENERAL -- BY GETTING INSIDE THE SYSTEM, DESTROYING IT FROM WITHIN.
AN ALTERNATIVE HAS ARRIVED...
HA! AND HERE I THOUGHT WE HAD THE ELEMENT OF SURPRISE!
NEVER MIND -- ONE FALSE MOVE, "GENERAL", AND I'LL BLAST YOU TO KINGDOM COME.
IMBECILE.
SHZZZING! SHZZZING!
NNAAAGH!!!


MAJENTA! GET OUT OF HERE -- NOW!
YESSSS, DOCTOR -- AN ACTIVE TIME BRAIN, BUT ONE WITHOUT YOUR WAYWARD TEMPERAMENT -- YOUR DANGEROUS "PRINCIPLES"...
IN YOUR FRIEND HERE, I THINK WE HAVE FOUND THE PERFECT PILOT...
I DON'T THINK SO, DEAR. AND IF YOU DON'T TELL YOUR ICE-MONKEYS HERE TO STOP TOUCHING ME -- WELL, YOU'LL BE HEARING FROM MY...
HUSH NOW, MAJENTA PRYCE...
AND HOLD SSSSTILL...
DOCTAAAGGHH!!!
MINDCORE, I'M GIVING YOU ONE CHANCE! LET HER GO NOW, OR I'LL --
SSSPARE ME YOUR RHETORIC, DOCTOR. YOUR TIME HAS PASSSSED.
NOW IF I WERE YOU, I WOULD BOW MY HEAD...
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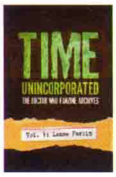

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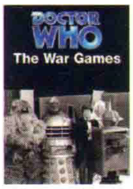

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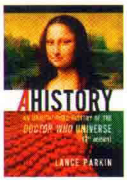

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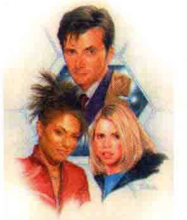

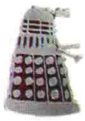

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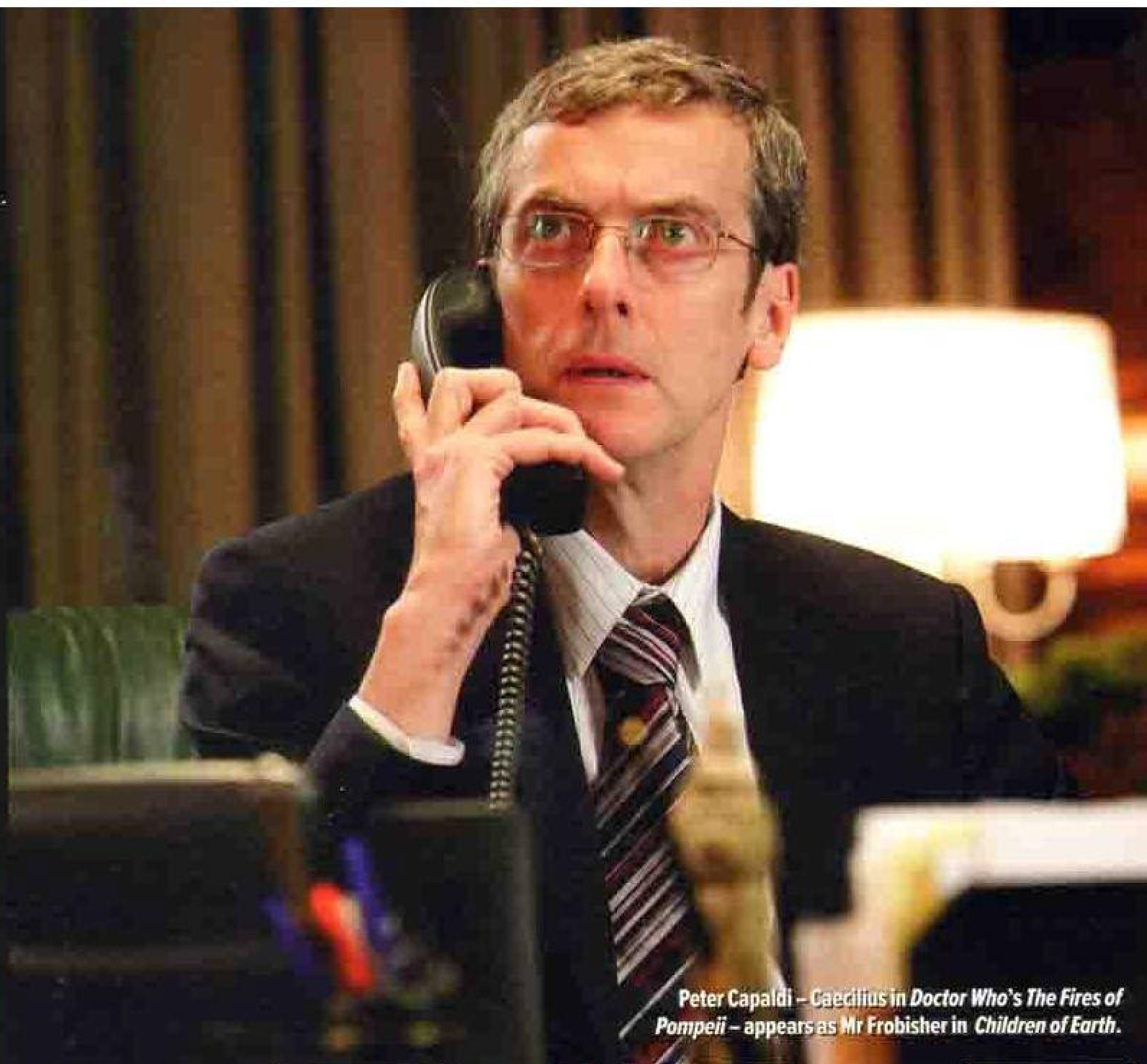
They're back! And they're facing a new alien threat... Jason Arnopp finds out why we should be scared of 'the 456' – as BBC One launches *Torchwood: Children of Earth*...

Torchwood joins its parent show on BBC One! Not only that, but the third series of the *Doctor Who* spin-off adopts a new format, with its five episodes spread – or 'stripped', to use TV parlance – across five consecutive week-nights. *Torchwood: Childen of Earth* promises to be the show's most spectacular, shocking, funny and all-round gripping salvo yet. So was bringing *Torchwood* to BBC One always the masterplan?

"It wasn't exactly a plan, more of a hope," says *Torchwood* creator Russell T Davies, who has sole-writer credit on two of *Children of Earth*'s episodes. "It was talked about, all the way back before Series One – I remember me and Julie (Gardner, executive producer) pitching to try to get a repeat of each week's episode on BBC One. Ah, God loves a tryer. I mean, that was never going to happen back then, but it's a drip-feed – it sort of introduced *Torchwood* into the grammar of BBC One discussions, instead of it arriving as a stranger in 2009. These things take time, it's a long game! Quite simply, we had our eyes on BBC One because it gets bigger audiences... and I'm *so* hoping that claim doesn't come back to bite me! But these are big, wild, thrilling shows: we want everyone to see them!"

Children of Earth wastes no time in establishing its title's significance. Earth's youth are acting very strangely, seemingly as one gestalt entity, at certain times of day. The Torchwood crew (John Barrowman as Captain Jack, Eve Myles as Gwen Cooper and Gareth David-Lloyd as Ianto Jones), forging ahead despite the loss of members Owen and Toshiko, soon take action, carrying out research involving hitherto-unseen extended family members: Ianto's sister Rhiannon, and even a relation of Captain Jack. We witness goings-on behind government doors, mysterious events from 40 years ago and intrigue about a previously-received extra-terrestrial signal, nicknamed 'The 456'...

"Obviously, loss has affected our team," says *Torchwood*/*Doctor Who* veteran Brian Minchin, who acts as assistant producer on *Children of Earth*. "But at the same time, they're doing what everyone has to do, getting on with their lives. We see how close Jack, Gwen and Ianto are in *Children of Earth*, which is partly a result of all they went through in Series Two."



Peter Capaldi – Caecilius in Doctor Who's *The Fires of Pompeii* – appears as Mr Frobisher in *Children of Earth*.

> "THESE FIVE EPISODES WERE DESIGNED TO PUSH JACK, GWEN AND IANTO TO THE EDGE..."

"They're a little complacent at the beginning," notes Russell. "That's the point: they're a little bit too confident, before their whole world goes to hell. And these five episodes were designed to push Jack, Gwen and Ianto to the edge. Torchwood were quite safe, with a super sci-fi base, a big bruising SUV and all that technology at their fingertips. Take that away, and watch them struggle! Although, then, you'll see that they were remarkable people in the first place, without all the hardware."

"Something is taking control of children all over the world, but that's only just the beginning," says James Moran, who co-wrote *Children of Earth*'s third episode with Russell and previously handled *Doctor Who*'s *The Fires of Pompeii* and *Torchwood*'s *Sleeper*. "Things are about to get much, much worse, and this time maybe even Torchwood won't be able to save the day. Jack often says, 'The twenty-first century is when it all changes,' and that change is about to happen. There's no going back after the events of this series: things that are done cannot be undone, and the world is going to be very aware of what happened."

Children of Earth boasts a sterling cast, including *The Fires of Pompeii*'s Peter Capaldi. "I didn't know he would be playing the role until a couple of drafts in," says James, "and was thrilled. He did such a great job in *Pompeii*, and I'm a huge fan of his work anyway, so it was great to be able to write for him again in the Whoniverse, but in another time period."

"Frankly, Caecilius didn't get enough to do in *The Fires of Pompeii*," admits Russell, "and we were all dying to get Peter back to Upper Boat! Is there a connection between the characters? Hmm, well, officially, no, don't be daft. But personally, I've got a nice little story worked out – come back to me after transmission!"

Then there's Lucy Cohu (*Cape Wrath*), Cush Jumbo (*Harley Street*), Susan Brown (*Coronation Street*)... and one Nicholas Briggs, who has prodigiously lent his vocal talents to *Doctor Who* as Daleks, Cybermen and all manner of menaces. "The whole cast is sensational," says Russell, "we were lucky enough to get Lucy, who's always hugely in demand. And Cush is a fantastic new talent. I finally achieved my ambition of working with Susan, who I've loved from afar for what must be 15 or 20 years now! My God, I loved writing for her in Episode 5 – her character's a slow burn, just ▶

Is this new emergency about to bring the government to its knees?

What is it that's affecting the children of Earth?

"IT WAS ABOUT TIME THAT WE MOVED FORWARD INTO MORE DIRECTOR-LED DRAMAS..."

keep your eyes on her! Ah, and Mr Briggs plays the mysterious Rick Yates. You'll have to wait til Episode 4 to see him, I'm giving nothing away. But I'd always made a little personal pledge – to myself, not to Nick – that after all he's done for us, he deserved an on-screen role. But the most important proviso is, I knew he was good! Someone who can pick up a Dalek Caan script and get that character in an instant is a seriously good and clever actor."

The third series' stripped format was effectively road-tested last year on BBC One by the successful *Criminal Justice* and *Five Days*. "[The BBC's then Head of Fiction] Jane Tranter first suggested we use it for *Torchwood*," says Russell. "It was only a suggestion, mind you, not a command, but I said yes in a split-second. It instantly felt new, exciting and a chance for us all to learn new things. Jane obviously had *Five Days* and *Criminal Justice* in mind, but I'd watched all those shows – and admired *Anne Frank* so much, this past January – and I was really interested in getting my hands on that format. It meant a shorter run, but a more exciting run, I think. Though I think a shorter run was inevitable, given the show's move to BBC One – these days, there simply isn't the money for 13 episodes of anything in a 9pm slot."

Top *Doctor Who* director Euros Lyn helmed the entire five-episode run, across a bruising four-month shoot. Says Russell, "Thirteen episodes would mean a whole team of directors. But a five-part story gave us the chance to focus on Euros, and give him this massive showcase – because he deserves it, obviously, but also because it's about time Upper Boat moved forward into more director-led dramas, more authored pieces of television. We can't just make one type of show in Wales, we've got to expand and prove that we can make anything and everything!"

Russell laughs at the notion that *Torchwood*'s reduced number of episodes might mean a higher budget for each. "If only! The BBC doesn't work that way, and never will! If you're making five, you get paid for five. And it's a tight budget, tighter than *Doctor Who*'s – that's why Euros, Pete and their team have worked miracles, to make this look so huge and epic and stylish."

...AND THEN THERE WERE THREE!

As well as dealing with a worldwide threat from the 456, each member of the Torchwood team has to deal with some issues closer to home. "Jack has a daughter and a grandson... and that's really all I can say about that!" laughs John Barrowman. "It adds more depth to Jack. That's something we've learned from earlier episodes of *Torchwood* – he watches the people he loves grow old and die. No-one wants to outlive their children."

And while Jack is having issues with his offspring, Gwen discovers that she's pregnant... "Oh yes, she is!" laughs Eve Myles, who plays her. "I struggled a bit at first when I read that Gwen was expecting a baby because I thought 'Christ! Every day she's in danger! At any point she could die.' But she's juggled her relationship with Torchwood, she's juggled her marriage with Torchwood, so why can't she juggle motherhood, too? It makes the character grow a lot more. She's got even *more* responsibility now. And I'm expecting a baby myself, so it's totally method acting!"

The third member of the Torchwood team, Ianto Jones, also has some family time during *Children of Earth*. During the course of the first episode, Ianto tells his sister all about his blossoming relationship with Jack. "It was weird, cos as an actor you try to imagine a backstory for your character," says actor Gareth David-Lloyd, "and when I read the script, it was almost exactly how I'd imagined Ianto's home life to be. Oddly, it was very similar to mine! I mean, I grew up on an estate like that, my sisters still live there. I thought, 'Has Russell been doing research into my background?'"

Ianto's relationship with Jack has moved on a stage since the last series, hasn't it? "Yes," Gareth nods. "Throughout this series, Ianto has doubts in his mind about how easy it would be to have a relationship with someone who lives forever. You know, in a thousand years time is Jack going to even *remember* him?"

But aside from all the character-building, there's still plenty of time for action, adventure – and explosions! "Episode 1 is actually quite tame compared to how action packed it gets!" Eve admits. "There's a lot to look forward to. Having one director and one ongoing story makes the whole thing much tighter. More happens in these five hours than in the previous 26!"

"In Series One, we were like a newborn, learning to crawl," continues John. "Series Two we were learning to walk. And now, in Series Three, we're *running*. We've found our feet. We still have the alien threat, but now we're more of a thriller drama – it's a lot darker, which is what Russell wanted *Torchwood* to be in the first place."

Does Eve welcome the changes to the format? "I do, yeah!" she smiles. "I mean, the more challenges Torchwood faces... to see them overcome it, the funnier it gets. And they way they overcome those obstacles this series is very funny! Very funny, very cheeky, they break the law... they do whatever they have to do to do their job. Whatever it takes. Because mankind's future is at stake!"

And, of course, the big question we all want to know the answer to – will there be another series of *Torchwood* after this one? Will we ever see Captain Jack again?

"We're so happy with this series," John Barrowman says proudly. "It's going to be a brilliant piece of television. And if there's a future, I'd just like more. Who wouldn't?" he smiles. "MORE!"

After taking a leave of absence during Series Two, in terms of writing, what made Russell roll up his shirtsleeves again? "Oh, I was just dying to! I mean, I invented this show! I always kept trying to write more episodes, both in Series One and Two, but the schedule defeated me – and also, I knew the show was in such safe hands with Chris Chibnall. Damn it, why didn't they need me more?! But with Chris moving on to *Law & Order: UK*, and a brand new stripped format arriving, I was determined to step in, cos I felt very strongly that I knew how I could make this new format work. I had a proper passion for it, and had to see it through.

"On a much simpler level," he adds, "I had things to say. They were just bubbling up inside me! Like Ianto's sister – I'd always known in the back of my head that she existed, I'd always wanted to write those scenes of them together, and in the end, you can't wait any longer. If Series Three had been 13 episodes, and written by other people, I still would have fed that family strand into the story."

He notes that, behind all the gripping drama and action, lurks a real-world reflection, should viewers choose to acknowledge it: "It's a story of how thin civilisation is. How society can snap. How the terrors of other countries and other times aren't so far away. We're nice and snug and complacent here in the west, but even now, we've got a discredited government, in a desperate recession, in a world with a collapsing climate... Just hang on to your remote controls and lattes and hair gel, cos they could all go. In a second. Not because of aliens, but because of us."

How did Russell go about selecting his fellow writers for *Children of Earth*? "Go through London at 2am, and you'll find writers in the gutter. A lot of the *Howard's Way* team wash up around Tower Bridge, I'm told. But the Moran fella had been part of the team already, while John Fay was someone we'd been targeting for years. He was never free! As an old *Coronation Street* fan, I knew that he wrote their best episodes – 'Norman Bates with a briefcase,' that was John! – but I'd also loved his ITV series *Mobile*, which had a powerful draught of fantasy in amongst its thriller trappings. Poor John, he thought he was only coming in for one episode – but by the end of the first day's storylining, we had him pinned down for twice the amount!"

"I was chuffed to be involved," says John, "then doubly chuffed, and doubly privileged to end up writing two episodes. I well remember my brother making my day when he brought to my attention a quote from Russell in the end-of-the-year *Radio Times* in which he chose *Mobile* as one of his TV highlights of 2007. Coming from him, that's as big a compliment as I've ever been paid. I've since learned that he was an admirer of my work on *Coronation Street* as well, but I think when they were picking the team for *Torchwood* Series Three, my experience with action-packed twisty conspiracy thrillers may have counted for more than my years writing dialogue for Roy Cropper and Norris Cole... although maybe not much more!"

"I'd heard that I would be doing an episode of the third series," says James, "and that many of the writers would be coming together for a few days to brainstorm some arc stuff and keep everything consistent. There was then a bit of silence while they worked out more details, and I thought, 'Ah, they've obviously remembered that I killed a baby in *Sleeper*, and in the current climate of broadcasting sensitivity, they'd be safer just keeping me away.' Then they told me it would be a five-episode story, moving to BBC One, and that there would only be three writers, including me. The excitement lasted for about a day, until I realised that being one of three writers would make me 33.333% responsible if anything went horribly wrong. So then I had to go and have a bit of a lie down." ▸

Euros Lyn takes charge as he directs a sequence from *Children of Earth*.

Are Ianto and Rhys having a fight? What's going on? Only a few days til we find out...

The writers, along with Brian Minchin, executive producer Julie Gardner, director Euros Lyn and producer Peter Bennett, holed up for a few days in a Cardiff room, firming up a "good, strong, rough storyline" which Russell brought to the table. "After the children, the 456, the government," says Russell, "we expanded from there. Great process. My favourite parts of being a writer, those days. Lordy, we argued about that ending! But the best part was having Pete, Euros and Julie in the room at all times. So the story never felt like it just belonged to the writers, it was ours, all of us. That made for the most integrated and focused production I've ever been part of. We were all there at the beginning, and we all saw it through to the end. Really special."

"YOU CAN EXPECT ALL THE USUAL THRILLS, BUT ON A BIGGER SCALE THAT EVER!"

"For the first time on *Torchwood*," says Brian, "we weren't faced with a big sheet of blank paper, ominously waiting for 13 stories! Doing something new is always exciting, and it felt good to be out of our comfort zone. Having said that, we were faced with a huge challenge: telling a story over five consecutive nights, with three different writers, plus the aim of relaunching the show onto BBC One. So it was a huge relief that about five minutes in, it became clear that it was going to work. John and James both got Russell's ideas for *Children of Earth* and we got straight into turning over versions of the story, how it might develop, what characters we wanted to bring in, wondering if we could really do what we were discussing! This was before *Criminal Justice* had gone out, and we spent a lot of time talking about how we'd make it work: how much would people remember from the previous night? How would people still be watching on Friday? What kind of twists would we need?"

"It was *so* much fun," says James. "Creative, and exciting: the sort of thing I would actually pay to take part in... except don't tell the BBC finance department. We sat there, ate sandwiches, and came up with as much exciting, scary, fun stuff as we could, with no limits or restrictions. We didn't know which episodes we'd be writing, so we just threw all our ideas in to make the whole story as good as possible. We were convinced that we wouldn't be allowed to get away with half of it. But we did, somehow."

"With my background in *Corrie*," says John, "and before that *Brookside*, storylining conferences were nothing new to me. The difference with *Torchwood* was that there were only six or seven people around the table, whereas with a soap there can be 25 to 30. So it was easier to get a word in edgeways, harder to hide if you've got nothing to say! They're always one of the best parts of the job though. Writing is a very lonely solitary occupation, so it's great to be able to meet up with your fellow workers – just for a couple of days you can kid yourself you've got a proper job. I always think getting the nuts and bolts of the story right is probably the hardest thing to do, so a successful and productive story conference can make the actual writing of the script much easier. For my part, Episode 2 was great fun to write and flew onto the page because it had a clearly defined structure: a beginning, middle and end. Episode 4 was much harder, partly because we hadn't quite figured out how the series would ultimately end by the time I sat down to write the early drafts of the script, but also because it was, as you will see, a much more demanding and challenging brief. That'll make it all the more satisfying if I manage to pull it off."

How did Brian's script-editing job differ from working on a regular series? "Everything was different! It was fantastic to have Russell writing on *Children of Earth*, as he always makes things feel special. The demands of the five-night structure meant we had to be very co-ordinated and we all got together as a team more often than on a normal series. John Fay is a very fast writer, so within a few weeks of our meeting we had a clear shape of the series, and had time to make sure it all gelled. You can expect all the thrills of a normal series, but on a bigger scale than ever, and with Torchwood coming under more pressure. There's going to be some hard choices for Torchwood along the way, and we're going to learn a lot about Jack, Gwen and Ianto. There is less blood and gore in *Children of Earth* than some of the episodes of Series Two – but that's because the 456 aren't a slasher-style alien, rather than a desire not to upset anyone!"

Torchwood: Children of Earth nevertheless looks set to push the boundaries of what can be shown on BBC One. "I am *staggered* at what we managed to get away with," says James. "I laughed like a lunatic when I heard rumours that it had been 'watered down' or made family-friendly for primetime BBC One, because the whole story is so bloody twisted and dark. Fans should expect more of what they love about the show, and new, unsuspecting BBC One viewers will get a cracking thriller with some comedy, that turns into a science-fiction drama, and then a horror movie. It'll take them on a journey they won't forget in a hurry. Er, it's funny and touching as well, don't be put off! That mix was there, right from the first storylining session. It was a big, terrifying, weird plot, but that doesn't mean that everyone suddenly loses their sense of humour or optimism. As Russell often says, life isn't a horror movie, or a comedy, or a romance, it's a big old mix of everything. One day you're burying a loved one, five minutes later you're laughing at a joke someone tells you, then catching the eye of a stranger on the bus. And in the midst of the bleakest moments, people still try to keep their spirits up, cling together for hope, and fancy the pants off each other. And it's not *Torchwood* without a bit of pants-fancying."

"This story," sums up John, "has big issues, big bangs, a bare bum, lots of fun, excitement, colour and a bloody big monster. Irresistible, surely?"

Torchwood: Children of Earth comes to BBC One for the week beginning Monday 6 July.

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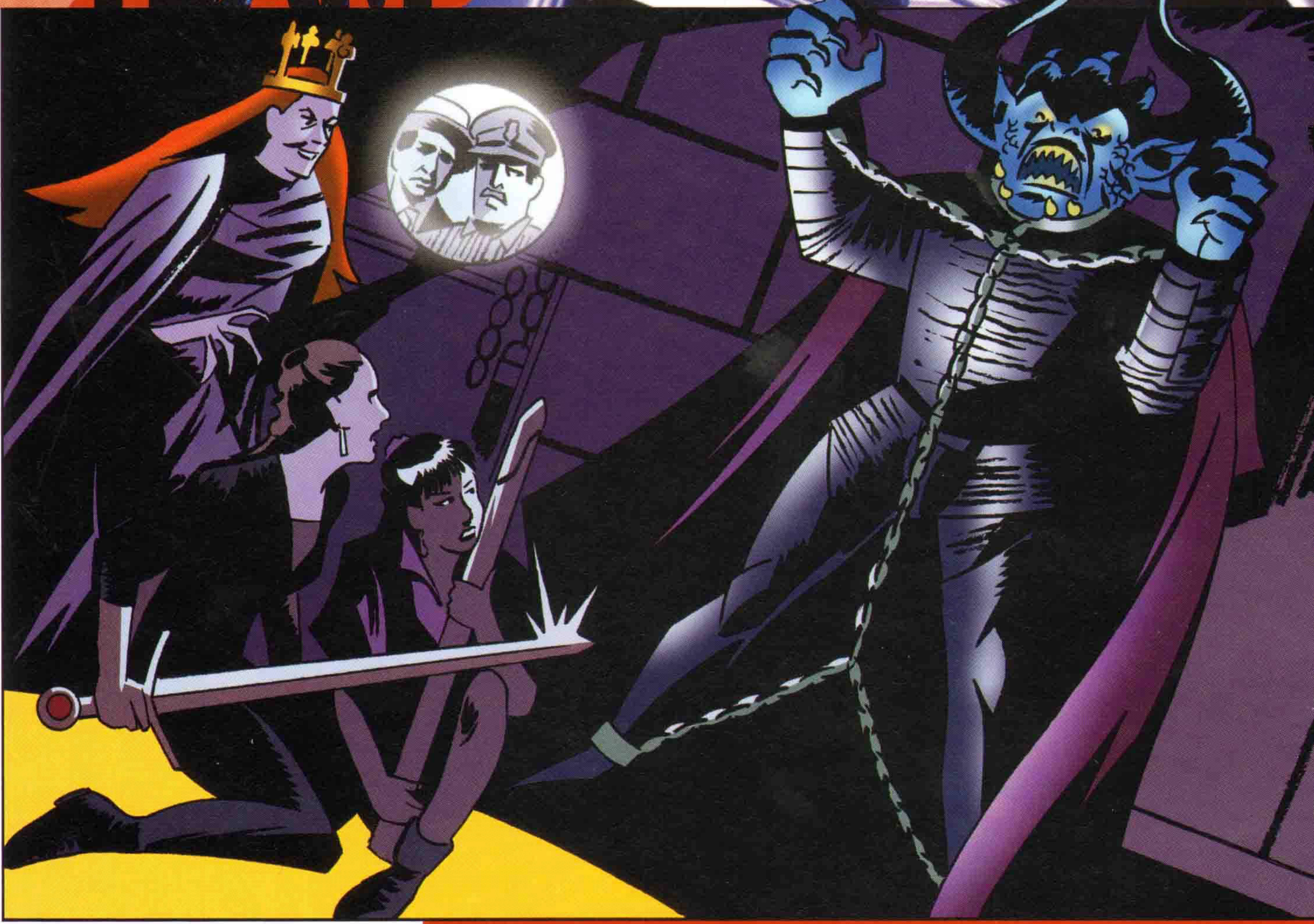
THE TIME TEAM

Four fans, one mission: to watch all 753 episodes of **Doctor Who**. In order. From the start.



Compiled by **MICHAEL PRITCHARD** ● Illustration by **ADRIAN SALMON**

» EPISODES 682-685

BATTLEFIELD

The Doctor, we have to assume
As Merlin might well meet his doom
But for now, here's the Brig!
And his house (my, it's big!)
And both Ace and Shou Yuing saying "BOOM!"

For the 26th time, the Time Team are settling down for the start of a new series – this time it's *Battlefield*, a knights' tale from the quill of Ben Aaronovitch, writer of the team's favourite story from the previous season. Jac and Peter in particular have adored the recent stories – with Clay and Richard not far behind – so what will the new season bring?

"I wonder if any other adventure show has started a season with two elderly people wandering around a garden centre, and *nothing happening*," says Jac as the titles clear. "Though it's lovely that one of them is the Brigadier!"

"And he's married to Doris!" exclaims Peter. "It's, what, 15 years since she was casually mentioned? Now that's what I call continuity."

The action cuts to a lakeside where a UNIT missile convoy has been stranded by a Quantel storm. "Hurrah, proper UNIT!" says Peter. "After all these years! I've missed them. Shame they're wearing sensible uniforms now, though."

These UNIT troops are led by Brigadier Bambera with Sergeant Zbrigniev at her side. "An African and an Eastern European," notes Richard. "All the way through the Pertwee years we kept being told UNIT was an international organisation, and it's nice to finally see some evidence of it. And the contrast with the Brigadier we know and love couldn't be greater on the surface of it, which is great fun."

Meanwhile the TARDIS picks up a strange signal from the near future. "The dimly lit control room is very impressive," reckons Richard.

Peter wrinkles his nose. "Looks small and under-lit to me. And are the roundels on crinkly drapes?"

The TARDIS lands next to the missile, where the Doctor and Ace meet up with archaeologist Peter Warmsly – and get short shrift from Bambera. "I like the Doctor's new dark jacket," says Clay. "But Sylvester's playing the Doctor a bit more pent-up and angry, which isn't his strongest suit. His line about the missile having a 'graveyard stench' really falls flat."

Cliché Counter

DEATHS ON SCREEN SO FAR
01235

ONE OR MORE REGULARS RENDERED UNCONSCIOUS
00208

ONE OR MORE REGULARS INCARCERATED
00254

Our heroes set off for the local pub. "Scary that five pounds for a round of drinks comprising water and a glass of lemonade isn't that far off the mark now," observes Richard.

Ace meets up with local teenager Shou Yuing, to Jac's concern.

"I was growing to like Ace enormously, and she seemed to have become much more mature since her first story. But stick her with another teenager and she reverts to being an annoying teen – in fact, the two of them together are really irritating."

"Why is Shou Yuing hanging about?" wonders Clay. "Is she Peter's assistant? It's not very clear."

Suddenly Bambera is ambushed by space knights! Richard sucks his teeth. "Oh dear. They've got very plastic armour and their guns make little squibby 'phuts' when they go off, like Onslow's car backfiring in *Keeping Up Appearances*."

"Keff McCulloch's music doesn't help either," reckons Peter.

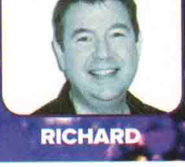
Clay lifts a finger. "I've got a nasty feeling brewing about all of this. The script is asking for a hell of a lot – this could be a big action movie – and the production just doesn't have the resources. It's all falling a bit flat and desperate, and though the dialogue is excellent it's being delivered very uncertainly, like nobody quite knows the tone. It's written very visually, like a comic strip, but that's just not there on screen."

The Brig is called out of retirement and sets off from his house in a helicopter. Peter boggles. "Cor, just look at the size of the Brig's house! He's done alright for himself, hasn't he?"

PETER

CLAY

JAC


RICHARD

At the hotel, Peter shows the Doctor his big find from the dig. Richard frowns. "I'm not sure that you'd hand over an ancient scabbard that's over 1300 years old to a pub for them to hang over the fire!"

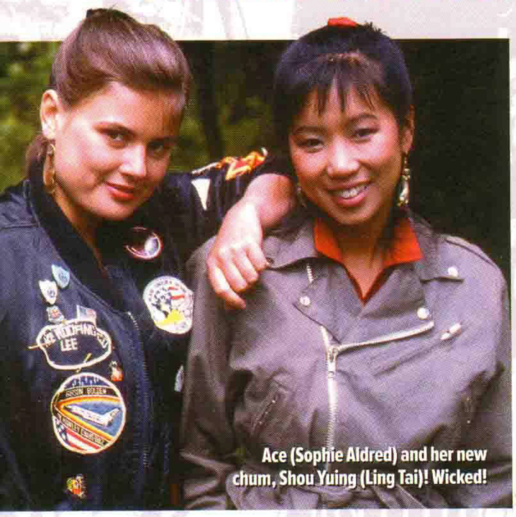
And apparently the scabbard is waiting – but for whom? "For me!" claims a witchy figure, somewhere. "That's very daft," says Clay. "Where exactly is she, and how can she hear the Doctor talking? I'm really baffled. What's going on, who are those knights? There just doesn't seem to be much storytelling here, just a lot of disconnected scenes."

Ace and Shou Yuing are comparing notes on explosive misdemeanours. Boom? Boom! The Team gulp as a space knight flies into a shed. "If the editing had been tighter, it would have been fine," says Peter. "I bet that looked great on paper, even the stuff about Ace blowing up pottery pigs. Maybe."

The flying knight Ancelyn identifies the Doctor as Merlin – and Part One ends with Black Knights bursting in (via sound effect) with the immortal line "Kill them *now!*" Clay winces. "Ooh, that was a naff cliffhanger at the end of a naff episode."

Part Two, and Jac perks up. "I love how the Doctor hastily assumes the identity of Merlin. And how exciting is this revelation? The Doctor *is* Merlin – but it hasn't happened to him yet! *Doctor Who* hardly ever uses time travel within its stories, which is such a wasted opportunity."

"Does this mean that the Doctor's ultimate fate is to be entombed in ice caves?" Peter


Ace (Sophie Aldred) and her new chum, Shou Yuing (Ling Tai)! Wicked!

Peter nods. "And from what Morgaine the Witch Queen tells her son Mordred, does this mean the Doctor's ultimate fate is to be entombed in ice caves in a parallel dimension?"

"A brilliant idea," says Clay. "And Jean Marsh is wonderful as Morgaine."

"Marcus Gilbert's equally fabulous as Ancelyn," says Richard. "A streak of heroism mixed with wit. I'm not so sure about Christopher Bowen's Mordred, though. His maniacal laugh as he summons his mum is more than slightly over-the-top."

"Though the scene as we cut from the lights blacking out to the new dawn is very nicely done," says Clay. "I love the way that Ancelyn and Bambera are now slouched over each other, and the Doctor making them jump as he bangs a crisp packet."

"It's these little touches which are helping me to enjoy this story," says Jac, "when I'm a bit sceptical about some of the bigger things."

The Brigadier is being helicoptered in by UNIT's Flight Lt Lavel. "My God," says Clay, "I love those two together. 'Do you speak Czechoslovakian?' 'Only when I am drunk, sir.' Lavel is great, and she and Nicholas Courtney are better than anybody else in the story, playing it absolutely right. Get Lavel into the TARDIS now, I love her!"

Morgaine brings down the helicopter, and confronts the Brigadier at a war memorial. "Eh?" splutters Richard. "He meets a witch-queen who's says she'll kill him when they next meet, though God alone knows why, and he's quite happy to let her go when she says she's honouring the dead of the World Wars. What is this nonsense?"

"I think he's so honourable himself that he can automatically sense true honour in others," says Jac.

"Nope, Brig's bluffing," says Peter. "He knew he could never have taken all of them on his own."

"I haven't got a blithering clue what's going on," says Clay. "Why are these people fighting each other in the first place, and why are they here on our Earth now – any guesses?"

Perhaps the Doctor and Ace will find out after entering a spaceship under the lake – a spaceship sealed by the future Doctor, Merlin, himself. "Ooh, that's a very naff entrance the future Doctor left there," squirms Clay. "A big roly-poly fish head leading to the *Knightmare* studio. The money's run out. And why does Ace conclude that the body slumped down there is King Arthur?"

Suddenly the ship's defence system activates! Jac sighs. "If the controls respond to the Doctor's voice, surely he could switch off the defences? Bit silly to invent something in the future that attacks himself."

"Unless he remembered being attacked so he had to do it that way," muses Peter.

Richard frowns as Ace is trapped in a water tank. "So she runs into a cupboard, screams that it's a dead end, then stands there while it slowly and quietly closes and fills with water."

Part Three sees Ace blown to the surface of the lake – and the Brigadier rescuing the Doctor. "Hurrah!" says Peter. "I love the way the old soldier now takes the Doctor's regenerations in his stride."

But as Part Three winds on the Team are grumbling. "This is just unengaging," says Richard. "No urgency or whizz to it, and we've still no idea what the villains want or why."

Clayton shrieks as Morgaine kills Lavel in the pub. "NO, NO, NO! I loved her!"

"But there's been some real thought put into Morgaine's character," says Jac. "She kills Lavel because she's a soldier, but she restores the barwoman's sight to pay for a round of drinks!"

As UNIT arrives in somewhat camp force ("Look at that quartermaster Sergeant mincing off!" giggles Peter), the Doctor evacuates the bystanders, using magical hypnotism. "I'm not sure I'm that keen on the Doctor suddenly acquiring superpowers," says Jac.

"Yet another hint that the Doctor is far, far more than we've been told he is before," reckons Peter.

"I think it's terrible," says Clayton. "Firstly, why has he never done that before? Secondly, it makes him seem high-handed and unsympathetic. And like nearly everything else around it, it falls very flat."

The episode ends with Morgaine summoning the Destroyer – "Nice monster!" says Richard. "You don't see many blue creatures in *Doctor Who*. And what a beautifully articulated mask!"

Part Four sees the Doctor rush to the battlefield to declare there will be no battle there. "Has the Doctor gone barmy?" wonders Clay. "But we do get a reprise of the Doctor's line 'look me in the eye, end my life' from *The Happiness Patrol*, which is nice."

The Doctor races to save Ace, while the Brigadier fights the Destroyer. Richard shakes his head. "The dribbly Destroyer never really feels much of a threat as we've no idea what he can or can't do. And I still don't know what Morgaine's after. She's got Excalibur now, but to what end?"

"But you've gotta love the Brig's heroism," says Peter. "'I just do the best I can' – fantastic!"

Morgaine discovers that Arthur is dead – "which everybody reacts to as if it's a big surprise," says Clay, "though he looked very dead to me in Part Two!" – and goes off to launch a nuclear missile. Peter boggles. "So – was all this just cos Morgaine had a lovers' tiff with Arthur? And she's over 1000 years old? What's she been doing for 10 centuries?!"

"And now the Doctor's talking her down about using nuclear weapons – in front of the *Every Second Counts* clock! – this from the man who recently used the Hand of Omega and Nemesis to destroy his own enemies!" splutters Clay.

Morgaine gives in and is, er – led away to be locked up. "Morgaine the teleporting super-witch in Holloway!" shrieks Richard. "Madness!"

And as the Doctor cooks supper for the menfolk back at the Brig's house, the battle is over.

"Terribly disappointing," says Richard. "Aaronovitch's script is nowhere near the quality of *Remembrance of the Daleks* and Sylvester has reverted back in his performance as the Doctor."

"No idea what was going on," says Peter. "But the Brig was in it! How could it *not* be entertaining?"

Jac is next. "I loved the 'future Doctor' idea. And the knights thing is nearly great. I think there were just too many elements."

"There were a lot of brilliant ideas and great dialogue in there," nods Clay. "But buried in a silly story with very naff production values." DWM

AND YOU SAID...

"After the previous year's all-knowing Doctor, one of this story's best ideas is poking fun at his alleged omniscience with the implication that the Seventh Doctor is being manipulated by his future self without knowing what's going on. Probably for a laugh." ALEX WILCOCK **ISLE OF DOGS**

"The moment when Ace abuses Shou Yuing is amazing because Ace is turned into the worst thing she could possibly imagine – a racist – by Morgaine's mind games. The point where both girls realise what's happening and embrace always makes my spine tingle." BLAINE COUGHLAN **FACEBOOK**

"My favorite moment is when Ancelyn and Mordred are duelling ferociously... and the Doctor manages, with perfect timing, to walk in between them while they're doing so, making them pause and momentarily forget their duel. Hilarious." ALEX POLLARD **AUSTRALIA**

"It's a touching moment when Elizabeth regains her sight thanks to Morgaine's witchcraft, although I bet she divorced Pat when she realised what awful clothes he'd been buying her for years..." PHILLIP MADELEY **MANCHESTER**

The Doc and the Brig – reunited!

"*Battlefield* showcases Sylvester McCoy at his absolute best. The story's end, with the Doctor offering to make supper for the Brig, is one of those wonderful, perfect moments only *Doctor Who* can do." CORY EADSON **EMAIL**

In Issue 412, the Team will be watching *The Curse of Fenric*. We'd love to hear your comments on the story, so please send them to us at *dwm@panini.co.uk* (marked 'Time Team' in the subject line), or via our Facebook page, by 12 July.

As we await the arrival of the Eleventh Doctor, **The Watcher** foreshadows the newcomer, by looking back at Doctors past...

The Watcher's Guide to...

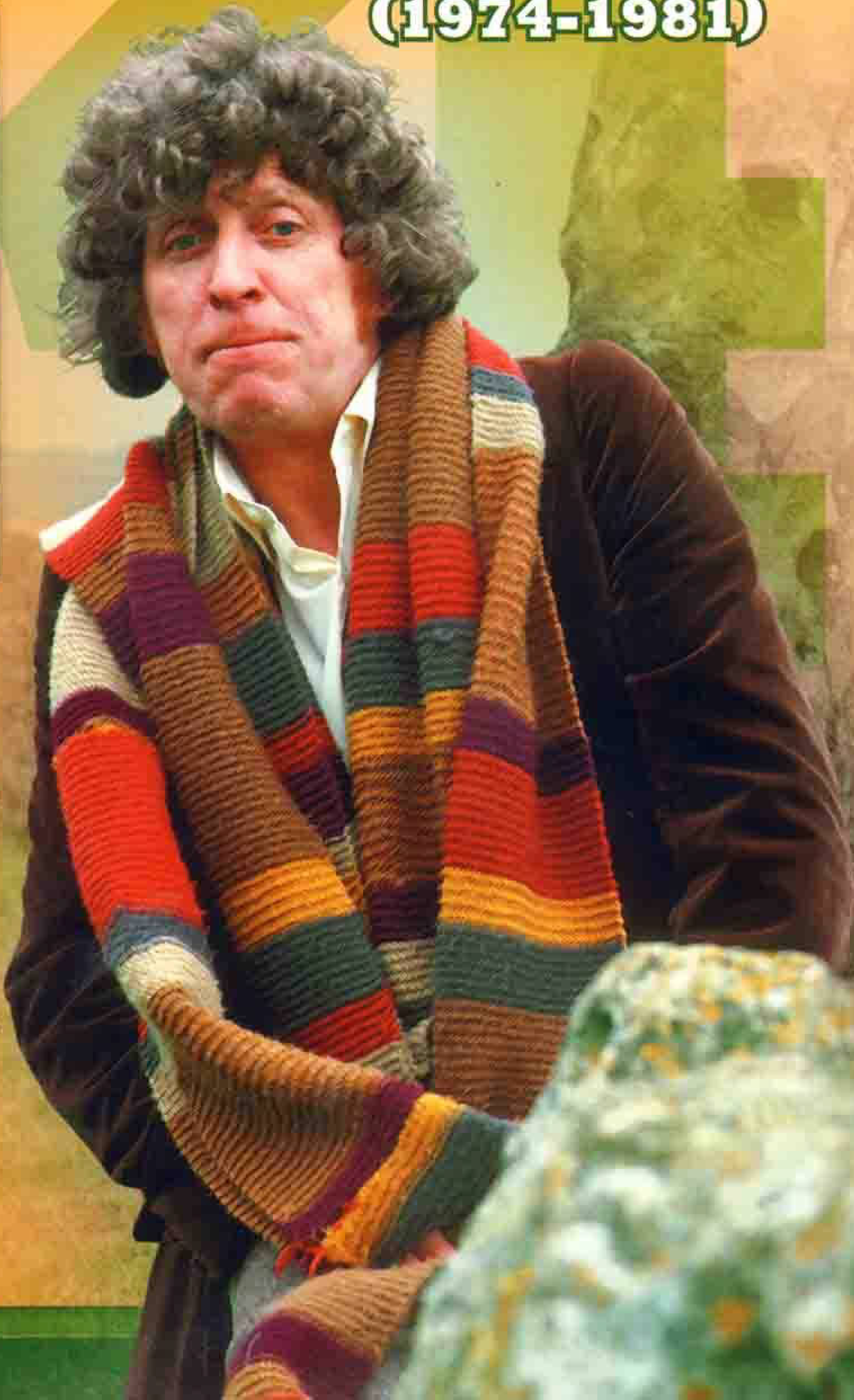
The FOURTH DOCTOR

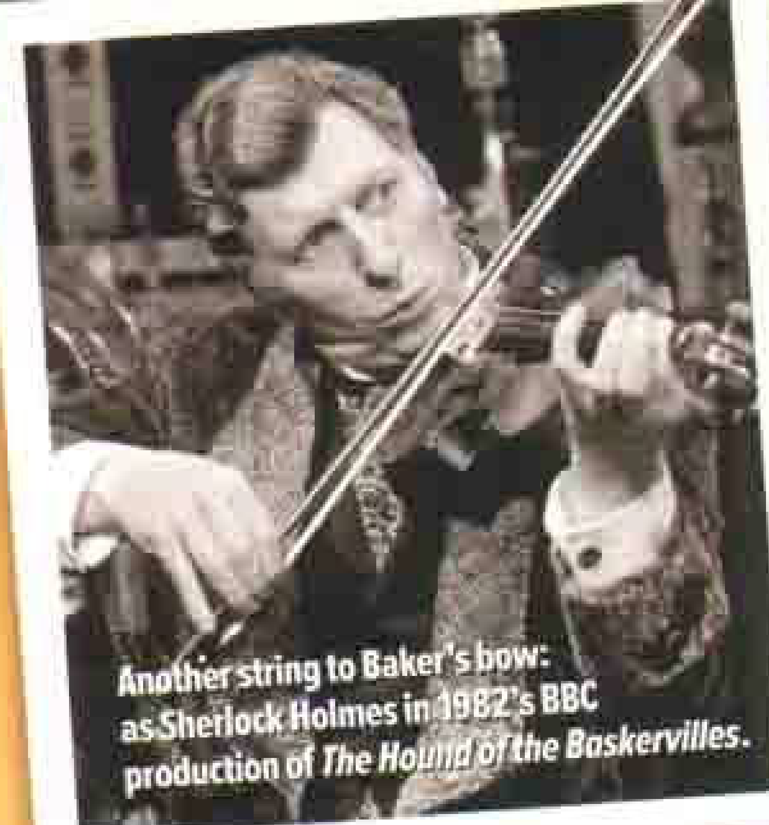
(1974-1981)

As *Doctor Who* approached its eleventh birthday, it was make-or-break time once again. The task of finding an actor capable of emerging from the long shadow of Jon Pertwee's unprecedented five-year run was arguably the greatest challenge that the series had yet faced. The new Doctor needed to offer a clean break and a refreshing contrast to Pertwee's tremendously successful portrayal. Having toyed with the idea of casting an established comedian, or an older character actor who might bring a doddery eccentricity to the role, producer Barry Letts instead took an audacious gamble on a far younger man – the youngest yet to have played the part – and, at least by comparison with his predecessors, a relative unknown. It was a gamble that paid off more spectacularly than anyone involved could possibly have hoped...

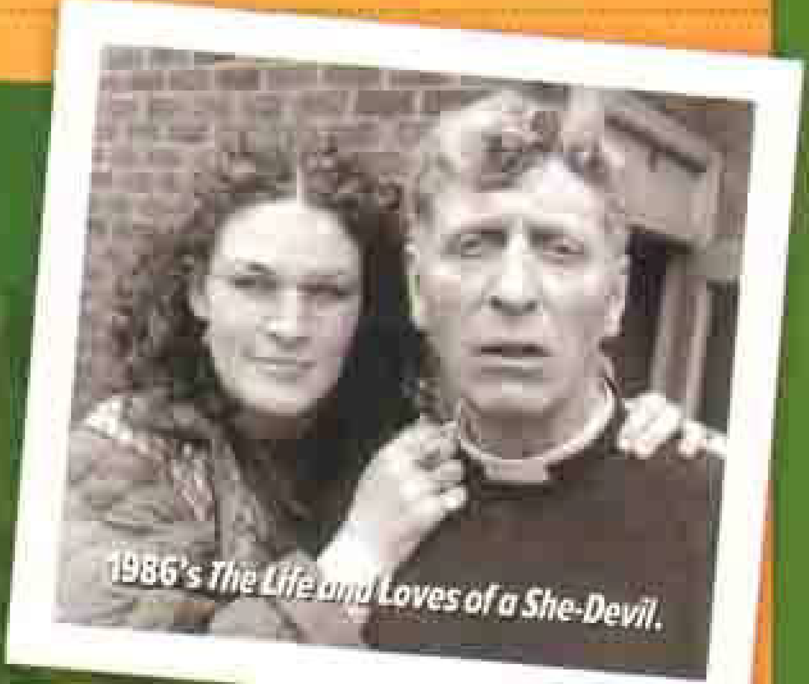
> *"I'm not a human being. I walk in eternity."*
>
> **(Pyramids of Mars)**

With his magnetic charisma, manic eyes, halo of curly hair and jumbled wardrobe of frock coat, tweed trousers and an absurdly long scarf, the Fourth Doctor is an elemental force of nature, a madcap adventurer who wastes no time in severing his ties with UNIT and setting off to explore the cosmos at large. After the moral certainties and homespun philosophies that had formed the kernel of the Third Doctor, this new incarnation brings us a romantic, almost Byronic vision of the Time Lord: there are certainly times when the Fourth Doctor seems, in the famous words of Lady Caroline Lamb, to be "mad, bad and dangerous to know". He's much given to sombre brooding and tempestuous fury, but he can always be relied upon to bounce back and reassure his young audience with a disarming smile and a wide-eyed air of optimism, proffering his crumpled bag of jelly-babies as a symbolic totem of the delights that await us when we step across the threshold of the TARDIS into a universe of innocence and wonder.




Another string to Baker's bow: as Sherlock Holmes in 1982's BBC production of *The Hound of the Baskervilles*.

Tom Baker (1934-)


1986's *The Life and Loves of a She-Devil*.

The Liverpool-born son of a merchant seaman and a cleaner, Tom Baker left school at 15 to become a novice monk. Six years later he kicked the habit and, having completed his National Service, enrolled as a drama student at Rose Bruford College in Kent.

After a slow start, Baker's first big break came at the end of the 1960s when, during a stint at York Theatre Royal, he did a spot of moonlighting in a local bar, performing a comedy revue with his old friend Laurie Taylor (who these days presents *Thinking Allowed* on BBC Radio Four). Spotted in this show by a casting assistant from London, Tom was summoned to meet the great actor-manager Laurence Olivier, who promptly invited him to join the National Theatre. There Tom honed his craft alongside the likes of Anthony Hopkins and Derek Jacobi, appearing in plays like *The Merchant of Venice* and *The Travails of Sancho Panza*.

As Rasputin in *Nicholas and Alexandra*.

He had begun netting small roles in television dramas like *Z Cars* and *Dixon of Dock Green*, but it was Olivier who gave Baker's career its next significant push by recommending him to Hollywood producer Sam Spiegel for the role of Rasputin in the 1971 epic *Nicholas and Alexandra*. Baker's mesmerising performance as Russia's greatest love machine became one of the film's highlights, and further movie work followed in Pasolini's *The Canterbury Tales*, *The Mutations* and *Vault of Horror*.

When Baker's name was suggested to the *Doctor Who* production team in 1974, it was his performance as the evil sorcerer Koura in *The Golden Voyage of Sinbad* that convinced producer Barry Letts that he'd found his man. Famously, when he was offered the role, Baker was without an acting job and was working on a building site. His performance as the Doctor was an instant triumph, and during his record-breaking seven years in the role *Doctor Who* found itself rocketed to new heights of public popularity and critical acclaim.

Since leaving *Doctor Who* in 1981, Baker's many credits have included dramas like *The Chronicles of Narnia*, *The Life and Loves of a She-Devil*, *Medics* and *Monarch of the Glen*, films like *Dungeons and Dragons* and *The Magic Roundabout*, and comedies like *Blackadder II* and of course *Little Britain*, which has introduced his unmistakable voice to a whole new generation of viewers. A true eccentric, a fiercely intelligent man, a gifted writer and raconteur, a fine and fascinating actor, and one of the best things that ever happened to *Doctor Who*: ladies and gentlemen, Tom Baker.

Notable FIRSTS

A great deal of familiar *Doctor Who* terminology is established in the Fourth Doctor's era. We already know that his home planet is called Gallifrey, but it's not until *Pyramids of Mars* that we learn it's in the Constellation of Kasterborous, and that its galactic coordinates are ten-zero-eleven-zero-zero-by-zero-two. The same story introduces us to the Doctor's respiratory bypass system, and following 'T-Mat' in *The Seeds of Death* and 'transfer cubicles' in *The Mutants*, *The Ark in Space* becomes the first story to offer up the now familiar 'transmat'.

Logopolis: a story of firsts... and one last.

- By the mid-1970s *Doctor Who* had spawned a substantial body of spin-off merchandise, to the extent that we began to see the first instances of jargon being imported into the show from secondary sources: having made their earliest appearances in novelisations (*Doctor Who and the Cybermen* and *Doctor Who and the Terror of the Autons* respectively), the terms 'Cyberleader' and 'chameleon circuit' make their screen débuts in the Fourth Doctor's era (*Revenge of the Cybermen* and *Logopolis*, since you ask). *Logopolis* also introduces us to the Cloister Bell. And indeed to the Cloister Room. Funny, that.

- Considering its length, the Fourth Doctor's era relies surprisingly little on the resurrection of old favourites: in the space of seven seasons we meet the Cybermen just once, and the Daleks and Sontarans twice each. Among the Fourth Doctor's new-minted foes are some of the show's enduring classics: he's the first to meet the twisted genius Davros, and cosmic superbeings the Black and White Guardians. Following a couple of off-screen mentions in earlier stories, the Sontarans' sworn enemies the Rutans turn up in *Horror of Fang Rock*, while *The Deadly Assassin* reintroduces us to the Master, now in an advanced state of decay at the end of his regenerative cycle. Talking of which...

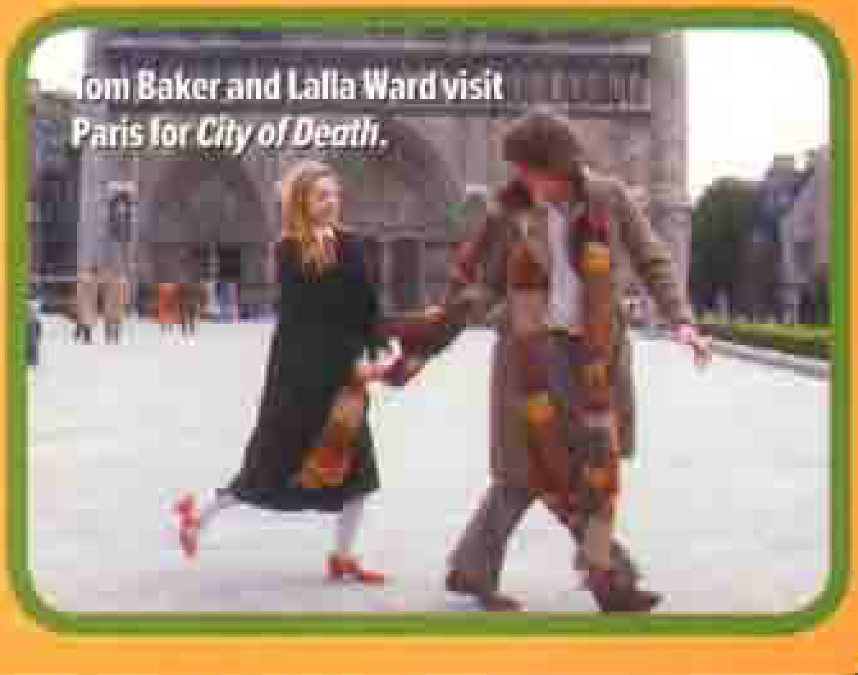
- Later in this feature we'll take a more wide-ranging look at this subject, but first things first: *The Deadly Assassin* is a whole lot more than just the first *Doctor Who* story set completely on Gallifrey. Hold onto your hats as we tick off the first ever mentions of Cardinals, Castellans, staser guns, Rassilon, the Matrix, the Capitol, the Panopticon, the Prydonians, the Arcalians, the Patrexes, Gold Usher, the Eye of Harmony, the Chancellery Guard, the fact that the Doctor's TARDIS is a Type 40, and the fact that Time Lords can only regenerate 12 times. Phew. It's amazing there's room for a plot.

The TARDIS' secondary control room.

- Previous stories have introduced subtle changes to the look of the TARDIS interior, but none so radically as *The Masque of Mandragora*, in which the Doctor takes Sarah Jane for a wander through the ship and chances upon the secondary control room. In a bold departure from the clinical silvery-white decor we've known and loved thus far, this place is a vision of mahogany-panelled Jules Verne Victoriana. It stays put for just a few more stories, making its last appearance in *The Robots of Death* before we return to business as usual, but the die has been cast: in years to come there'll be even bigger and bolder reinventions of the TARDIS interior...

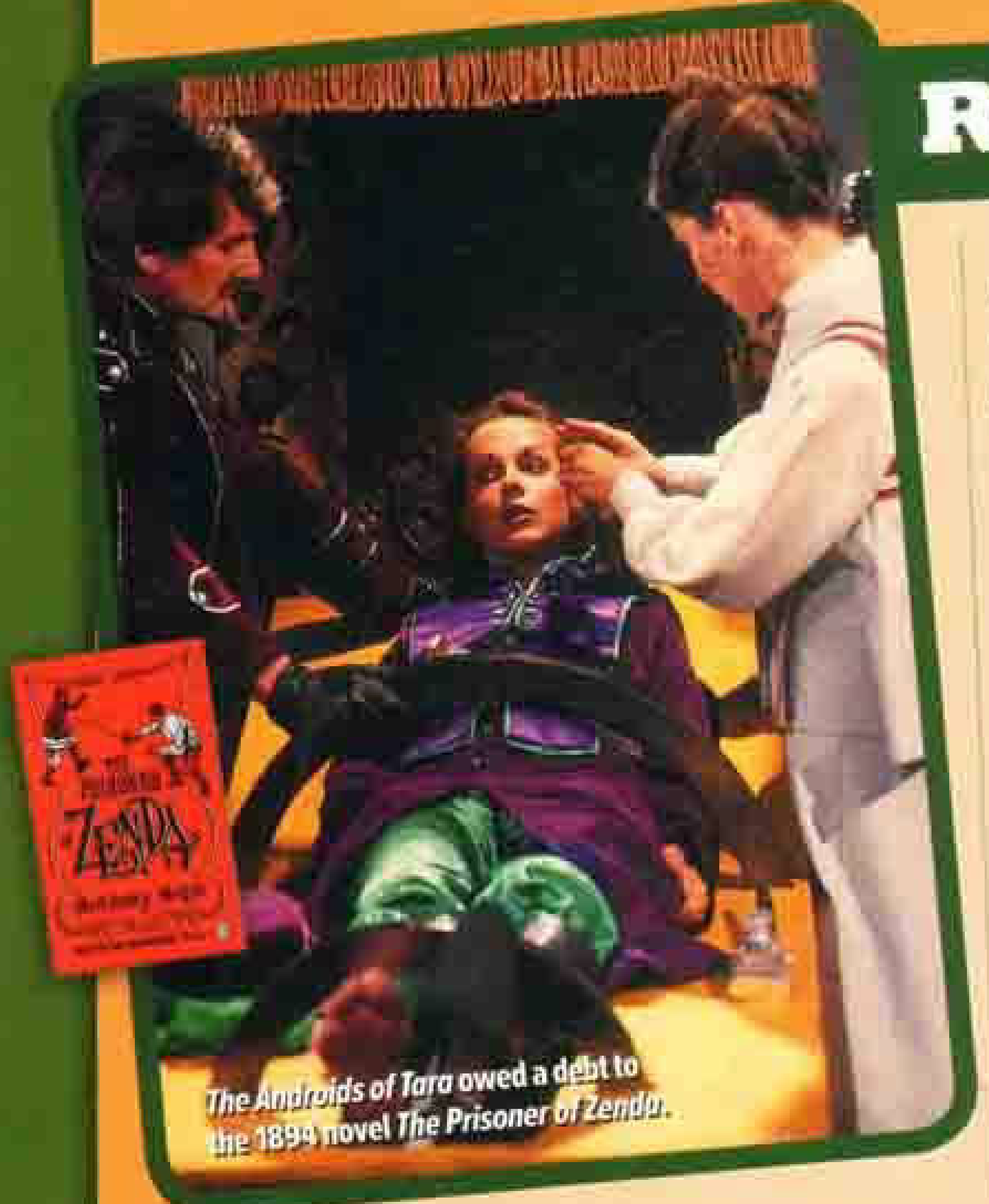
- *The Masque of Mandragora* is also the first story to offer a coherent answer to that perennial question: how come everyone in the universe speaks English? Turns out they don't, and the Doctor is sharing a telepathic gift with his companions. We await clarification on why it doesn't work with the Foamasi in *The Leisure Hive*.

- The lovely Parisian filming in *City of Death* marks *Doctor Who*'s first jaunt beyond the shores of the United Kingdom. We'll later see trips to Amsterdam, Lanzarote, Seville, Rome and Dubai – plus New York, if you count those plate shots in *Daleks in Manhattan*. Oh, and the Eighth Doctor's entire era is filmed in Vancouver. But that's another story for another time.


om Baker and Lalla Ward visit Paris for *City of Death*.

The Horns of Nimon was more than a little influenced by the legend of the Minotaur.

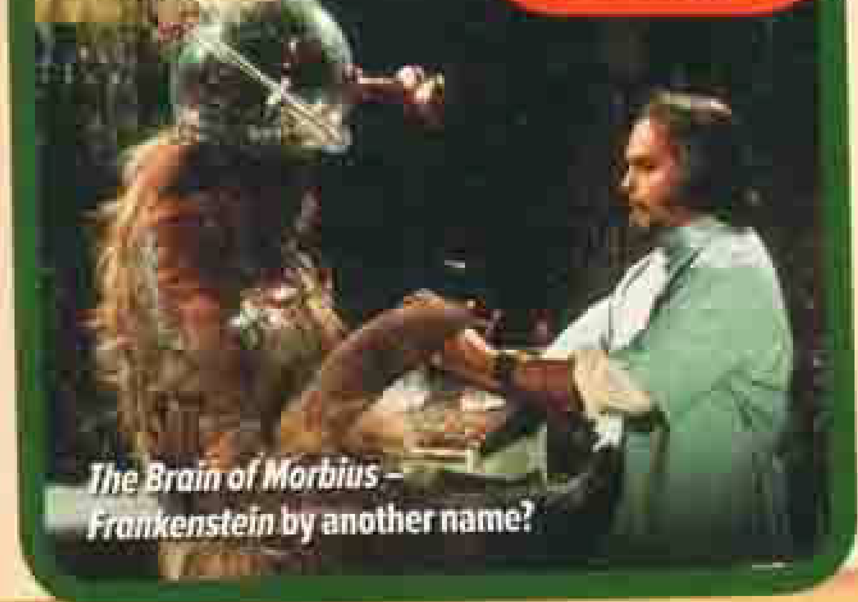
Return to Zenda



The Androids of Tara owed a debt to the 1894 novel *The Prisoner of Zenda*.

Doctor Who has never been afraid to reveal its roots, and in every period of the show you'll find writers, directors and designers indulging in a spot of judicious borrowing from a great novel here and a classic movie there. It's a syndrome that reaches something of a peak during the Fourth Doctor's era, which excels in tweaking and twisting its sources into unique and wonderful new shapes.

We can't possibly cover them all here, but let's grab a handful. The Fourth Doctor's début *Robot* reaches its climax with a delicious dollop of *King Kong*, as Sarah Jane becomes a screaming Fay Wray in the fist of the rampaging giant that only she can tame. We get another dose of *King Kong* in *The Power of Kroll*, when Romana is trussed up for sacrifice to the monstrous god of a drum-beating tribe of savages. Both *Planet of Evil* and *The Face of Evil* borrow heavily from the 1956 classic *Forbidden Planet* (fans tend to make this association chiefly with *Planet of Evil*, but *Face* is the one that features a city of forgotten technology, and footprints in the sand created by invisible id-monsters unwittingly conjured from the mind of a great scientist; *Planet of Evil* spends half its time ripping off *Dr Jekyll and Mr Hyde* instead). *The Brain of Morbius* takes its cues from a host of *Frankenstein* movies, while *The Invisible Enemy* shamelessly lifts the plot of 1966's equally preposterous *Fantastic Voyage*, in which miniaturised doctors are injected into a patient's bloodstream. The look of the Tharils in *Warriors' Gate* is based squarely on the Beast from Jean Cocteau's 1946 fairytale *La Belle et la Bête*, while the Marshmen in *Full Circle* couldn't look more like the eponymous *Creature from the Black Lagoon* if they tried.



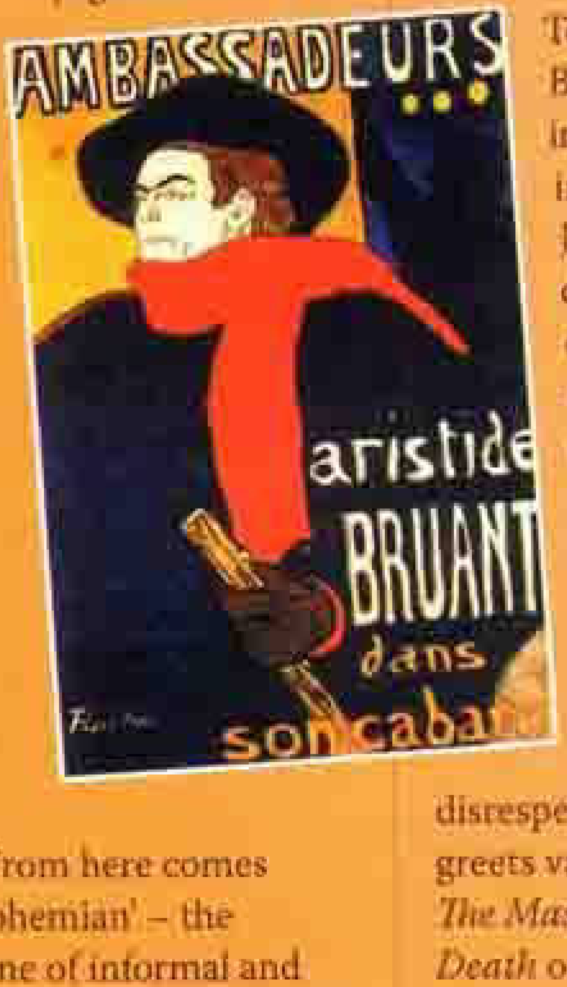
The Brain of Morbius – *Frankenstein* by another name?

Literature and mythology provide rich sources too: *Underworld* is a space-age retelling of Jason's quest for the Golden Fleece, while *The Horns of Nimon* reboots the legend of the Minotaur, with a futuristic labyrinth and interplanetary sacrifices to a bull-headed alien. *The Talons of Weng-Chiang* serves up a heady Victorian brew concocted from a host of sources including *The Phantom of the Opera*, *Fu Manchu* and *The Adventures of Sherlock Holmes*. And famously, *The Androids of Tara* takes *The Prisoner of Zenda*, Anthony Hope's swashbuckling 1894 page-turner about doubles, coronations, ambushes at summer-houses, and wicked nobles who dive into moats at the end, and rewrites it. A bit.

Cliché-Busting: The 'Bohemian' Doctor?

As 'Edwardian' is to the First Doctor, so 'Bohemian' is to the Fourth: a catch-all description from the moment it made its first appearance in Terrance Dicks' 1975 novelisation of *Terror of the Zygons*. Generations of fan writers have happily described the Fourth Doctor as 'Bohemian' ever since: now, in an exciting new development, let's embark on a voyage of discovery and find out what it actually means.

In the most literal sense, a Bohemian is of course an inhabitant of Bohemia, a region of central Europe which today forms part of the Czech Republic. But that's not what Terrance was on about. The secondary usage – and the one that applies to our hero – arose in the mid-nineteenth century from the French word *bohémien*, meaning 'gypsy' (because gypsies were once believed to have originated in Bohemia). From here comes the idea of a 'Bohemian' (or 'bohemian' – the capital B is optional) as someone of informal and unconventional social habits, in particular an artist or a writer who rejects the bourgeois conventions of mainstream social etiquette. The term became particularly associated with the artistic counter-culture of *fin-de-siècle* Paris: if you've seen Baz Luhrmann's *Moulin Rouge*, you've seen a film packed to the gills with classic Bohemians, including the post-impressionist painter Henri de Toulouse-Lautrec (1864-1901). Among Toulouse-Lautrec's most famous paintings are the posters he created for the Moulin Rouge and other Parisian cabarets like Les Ambassadeurs (pictured left), a joint frequented by the singer and comedian Aristide Bruant (1851-1925). The merest glance at Toulouse-Lautrec's painting of 'Aristide Bruant dans son cabaret' will reveal its influence on the ensemble thrown together in 1974 by Tom Baker and costume designer James Acheson. Bruant was renowned for delighting the upper-crust clientele of Parisian cabarets by baiting and insulting them for seeking entertainment in such working-class dives. The same sort of magnificent punk rudeness in the face of the ruling classes is one of the Fourth Doctor's key characteristics: think, for example, of the gloriously disrespectful frivolity with which he greets various sinister aristocrats in *The Masque of Mandragora*, *City of Death* or *State of Decay*. Artistic, unconventional, witty, acerbic and, on top of all that, wonderfully at home in Paris: yes, for reasons that go far beyond his wardrobe, he's very much the Bohemian Doctor.



Cancelled!

Shada – 1979's uncompleted story.

Over the years dozens, if not hundreds, of *Doctor Who* stories have been proposed, commissioned, storylined and scripted before being dropped in favour of something else. That's how television works. On other occasions, productions have been abandoned following intervention from on high – most famously in 1985, when the forthcoming season was cancelled by the then BBC1 Controller Michael Grade and replaced 18 months later by a shorter one. In 1983 a strike at the BBC cost *Doctor Who* four episodes from the end of its twentieth season.

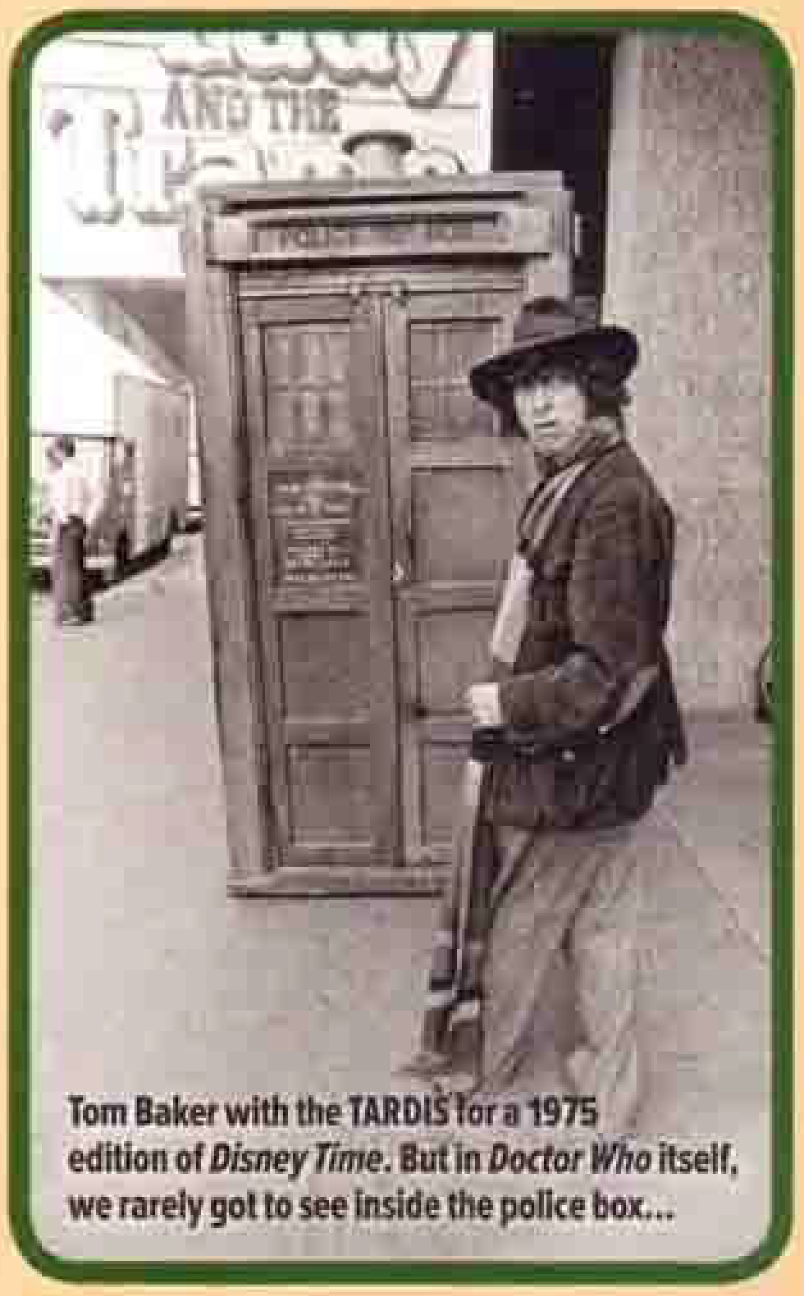
But only once in the show's history has a serial actually entered full-blown production before the axe fell. Location filming and the first studio block had already been completed on the six-part adventure *Shada*, which was due to follow *The Horns of Nimon* and round off the show's seventeenth season, when a long-running demarcation dispute brought BBC Television Centre to a standstill in the autumn of 1979. By the time the problem had been resolved, Christmas was looming and it was deemed necessary to give studio priority to other programmes. Sadly *Shada* was abandoned, never to see completion, but it didn't go entirely to waste: some of the beautiful footage shot on location in Cambridge was later used in 1983's *The Five Doctors*, while elements of the story were recycled by its author, Douglas Adams, in his 1987 novel *Dirk Gently's Holistic Detective Agency*.

Travels Without the TARDIS...

Travelling by Time Ring in *Genesis of the Daleks*.

We tend to think of the Earthbound Third Doctor as the incarnation least likely to show us around his TARDIS, and setting aside the one-off 1965 episode *Mission to the Unknown*, it is indeed the Third Doctor's era which sees the earliest instances of entire serials passing by with neither sight nor mention of the ship: for the record, the Third Doctor's 100% TARDIS-free stories are *Doctor Who and the Silurians*, *The Mind of Evil*, *The Dæmons* and *The Sea Devils*, while in a handful of other tales we see the console sitting in his workshop at UNIT, although he never troubles to explain precisely what dimensional wizardry has enabled him to squeeze it through the doors of the police box.

But the longest ever sustained sequence of episodes during which we glimpse neither console nor interior actually extends well into the beginning of the Fourth Doctor's era. After Part One of *Death to the Daleks*, we don't see inside the TARDIS again until the opening instalment of *Planet of Evil* – that's a whopping 40 episodes later, fact fans. One of the reasons was that the control room set occupied a great deal of the available studio space, and by omitting it the show was able to accommodate more impressive scenery for the principal settings of each new serial. In the Fourth Doctor's opening season, the production team introduced an unusual linking narrative whereby the Doctor left the TARDIS on Space Station Nerva at the end of *The Ark in Space*, travelling through his next three adventures by a combination of transmat beam and Time Ring before eventually collecting the ship again at the end of *Revenge of the Cybermen*. As a result, *The Sontaran Experiment* and *Genesis of the Daleks* join the brief roll call of totally TARDIS-less adventures. There wouldn't be another until *Midnight* over 30 years later.


Tom Baker with the TARDIS for a 1975 edition of *Disney Time*. But in *Doctor Who* itself, we rarely got to see inside the police box...

Déjà Vu?

Among the many new items of Time Lord paraphernalia ushered in by *The Deadly Assassin* is the famous 'Prydonian seal', which to this day remains a key *Doctor Who* icon. Funnily enough, it had already appeared in the show 18 months earlier: designer Roger Murray-Leach originally created it to decorate the regalia and furnishings of Vorus and his Guardians in *Revenge of the Cybermen*. There was absolutely no hidden agenda in Murray-Leach's budget-saving decision to reuse the same symbol in *The Deadly Assassin*, but needless to say fans have been dreaming up imaginary connections between Voga and Gallifrey ever since. It's by no means the only instance of this sort of thing: keeping your eyes peeled for the surreptitious recycling of scenery and costume is one of the joys of being a *Doctor Who* fan. Take a look, for example, at the motley band of intergalactic prisoners in *Destiny of the Daleks*, and you'll spot a Morestran uniform from *Planet of Evil*, a Draconian costume from *Frontier in Space*, and various human and robot trousers from *The Robots of Death*. It's also clear that Solon in *The Brain of Morbius* buys his dining chairs from the same retro-gothic branch of Space Habitat that's frequented by fellow decapitation enthusiast Lamia in *The Androids of Tara*. And there are plenty more where those came from...

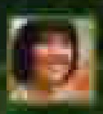
Adventures of the FOURTH DOCTOR

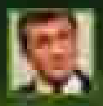
- **Robot** (4 episodes)
- **The Ark in Space** (4 episodes)
- **The Sontaran Experiment** (2 episodes)
- **Genesis of the Daleks** (6 episodes)
- **Revenge of the Cybermen** (4 episodes)
- **Terror of the Zygons** (4 episodes)
- **Planet of Evil** (4 episodes)
- **Pyramids of Mars** (4 episodes)
- **The Android Invasion** (4 episodes)
- **The Brain of Morbius** (4 episodes)
- **The Seeds of Doom** (6 episodes)
- **The Masque of Mandragora** (4 episodes)
- **The Hand of Fear** (4 episodes)
- **The Deadly Assassin** (4 episodes)
- **The Face of Evil** (4 episodes)
- **The Robots of Death** (4 episodes)
- **The Talons of Weng-Chiang** (6 episodes)
- **Horror of Fang Rock** (4 episodes)
- **The Invisible Enemy** (4 episodes)
- **Image of the Fendahl** (4 episodes)
- **The Sun Makers** (4 episodes)
- **Underworld** (4 episodes)
- **The Invasion of Time** (6 episodes)
- **The Ribos Operation** (4 episodes)
- **The Pirate Planet** (4 episodes)
- **The Stones of Blood** (4 episodes)
- **The Androids of Tara** (4 episodes)
- **The Power of Kroll** (4 episodes)
- **The Armageddon Factor** (6 episodes)
- **Destiny of the Daleks** (4 episodes)
- **City of Death** (4 episodes)
- **The Creature from the Pit** (4 episodes)
- **Nightmare of Eden** (4 episodes)
- **The Horns of Nimon** (4 episodes)
- **The Leisure Hive** (4 episodes)
- **Meglos** (4 episodes)
- **Full Circle** (4 episodes)
- **State of Decay** (4 episodes)
- **Warriors' Gate** (4 episodes)
- **The Keeper of Traken** (4 episodes)
- **Logopolis** (4 episodes)

Later appearances of the Fourth Doctor

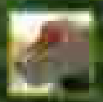
- **The Five Doctors** (1 episode)

Companions of the Fourth Doctor

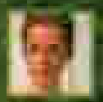

- **Sarah Jane Smith** (*The Time Warrior – The Hand of Fear*, plus *The Five Doctors*, *School Reunion* and *The Stolen Earth*/*Journey's End*)


- **Harry Sullivan** (*Robot – Terror of the Zygons*, *The Android Invasion*)

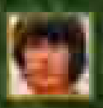
- **Leela** (*The Face of Evil – The Invasion of Time*)


- **K9 Mark I** (*The Invisible Enemy – The Invasion of Time*)

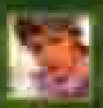
- **K9 Mark II** (*The Ribos Operation – Warriors' Gate*; not seen in *The Power of Kroll* or *City of Death*)


- **Romana (first incarnation)** (*The Ribos Operation – The Armageddon Factor*)

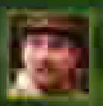
- **Romana (second incarnation)** (*Destiny of the Daleks – Warriors' Gate*)

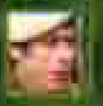

- **Adric** (*Full Circle – Earthshock*, plus *Time-Flight* and *The Caves of Androzani*)

- **Nyssa** (*The Keeper of Traken – Terminus*, plus *The Caves of Androzani*)


- **Tegan Jovanka** (*Logopolis – Resurrection of the Daleks*, plus *The Caves of Androzani*)

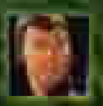
Other recurring characters


- **Brigadier Lethbridge-Stewart** (*Robot*, *Terror of the Zygons*)


- **Warrant Officer Benton** (*Robot*, *Terror of the Zygons*, *The Android Invasion*)

- **Davros** (*Genesis of the Daleks*, *Destiny of the Daleks*)

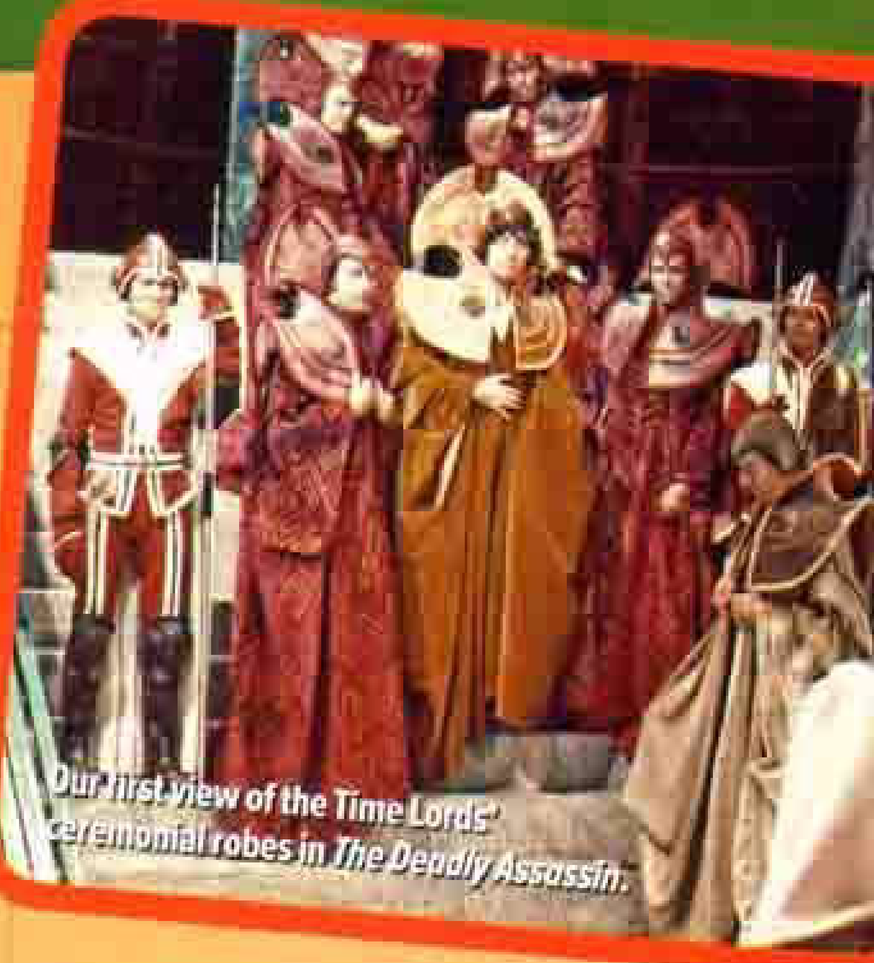
- **The Master** (*The Deadly Assassin*, *The Keeper of Traken*, *Logopolis*)


- **Cardinal/Chancellor Borusa** (*The Deadly Assassin*, *The Invasion of Time*)

- **The White Guardian** (*The Ribos Operation*, *The Stones of Blood*)

- **The Black Guardian** (*The Armageddon Factor*)

The Time Lords They Are A-Changing!


Our first view of the Time Lords' ceremonial robes in *The Deadly Assassin*.

Back in 1976 *The Deadly Assassin* caused a massive storm in the tiny pre-internet teacup then inhabited by hardcore *Doctor Who* fans, who fumed vociferously in the pages of their small-circulation fanzines that the serial's reimagined portrayal of the Time Lords robbed *Doctor Who* of mystery, magic and momentousness. Remember those majestic, Olympian superbeings in *The War Games*, ran the primitive belief system of Early Fan: wow, they were fantastic. How can we possibly take the Time Lords seriously now that they've been turned into a bunch of doddery old buffers grumbling about their hip replacements? *Doctor Who* died for me today, shadow of its former self, *etc, etc, etc.*

The President from *The Three Doctors*.

Well, just let's hang on a minute. Of course in many ways *The Deadly Assassin* represents a bold step, but there are two really important points to be made here. First of all, a four-part adventure set among those majestic, Olympian superbeings would be just about the dullest thing imaginable. In *The War Games* they only need to keep it up for a single episode, and even then they're not quite as impressive as they were at the end of the previous week, when they consisted entirely of organ music, slow motion photography and Patrick Troughton looking terrified. As a *deus ex machina* to wrap up the Second Doctor's travels they were perfect for the job in hand, but you couldn't build a whole story around them. Script editor Robert Holmes knew this, and instead he sensibly located *The Deadly Assassin* in a world of shadows, secrets and skulduggery, constructed to house a political thriller – and it's also a world specifically designed to offset the Doctor and demonstrate why he chose to leave it. Quite right too.

Secondly, anyone who seriously believes that this epoch-making cataclysm didn't strike until *The Deadly Assassin* really ought to nip back and check out a few Pertwee stories. The series was portraying the Time Lords as a race of slippery bureaucrats as early as 1971's *Terror of the Autons* (in which the messenger sent to warn the Doctor is dressed incongruously like a city businessman, rather pressing the point home), while in *Colony in Space* the Master scornfully dismisses the High Council as people who "know everything, do nothing." *The Time Monster* introduces us to the idea of an old Time Lord hermit who sits halfway up a mountain pointing at daisies – an image that's tricky to reconcile instantly with *The War Games* – while *The Three Doctors* deals out our first ever President and Chancellor, who struggle to maintain an overwhelming degree of Olympian majesty as they bicker over points of order like committee members of the Frinton-on-Sea Women's Institute. As a former editor of this magazine once pointed out, anyone who blames *The Deadly Assassin* for undermining the dignity of the Time Lords is being very kind to *The Three Doctors*.

As the Fourth Doctor's era dawns, there are further clues that the Time Lords are a shadier bunch than they might initially appear: in *Genesis of the Daleks* they surreptitiously try to alter galactic history, and in *The Brain of Morbius* the Doctor rails against them for sending him to do "dirty work they won't touch with their lily-white hands" – just as they'd already done with the Third Doctor on Uxarieus, Peladon and Solos. So by the time we reach *The Deadly Assassin*, the stage is well and truly set for a Gallifrey which, even if we never got to see it in *The War Games*, was presumably there all along.

Even the visualisation of the Time Lords is something that evolves more organically than fan tradition has encouraged us to believe. *The Deadly Assassin*'s costume designer was James Acheson, who had previously created the not dissimilar Time Lord robes in *The Three Doctors* (he's a bit of a *Doctor Who* hero, is our Jim: he also came up with Tom Baker's first costume, not to mention the Sontarans, the Zygons, Omega, the Giant Robot and the rather splendid Mutts – small wonder that he'd later be showered with Oscars for the likes of *The Last Emperor* and *Dangerous Liaisons*). *The Deadly Assassin* sees the introduction of the classic Time Lord headgear of skullcaps and high-backed collars, but it's worth noting that in this story the collars are purely for ceremonial use: nobody actually wears one again after the presidential resignation ceremony comes to its unexpectedly abrupt conclusion. It's only in later stories that Time Lords start wearing them at council meetings and in coffee bars.

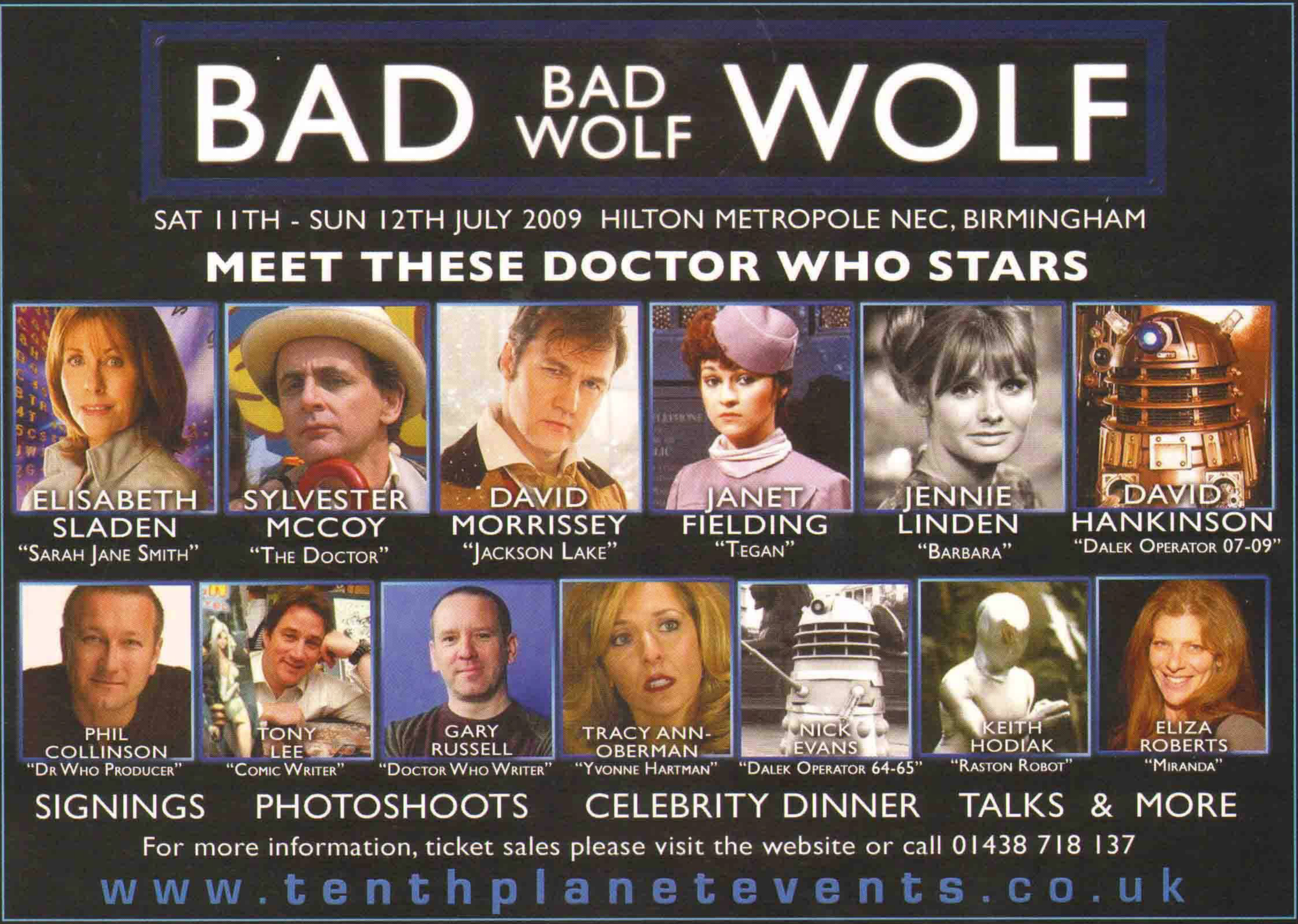
So yes, *The Deadly Assassin* brings with it buckets of new Time Lord terminology, and yes, it would later inspire sequels of varying magnificence. But, in and of itself, is it really all that massive a change from the Time Lord tales that had gone before? Er... not really, no.

Regeneration No.4

The Fourth Doctor fell from a radio telescope, causing him to regenerate.

"It's the end. But the moment has been prepared for." (*Logopolis*)

It was a familiar foe who finally defeated the Fourth Doctor. Having stolen a new body and condemned entire solar systems to destruction with his catastrophic meddling in the affairs of the planet Logopolis, the Master had returned to Earth and was attempting to hold the universe to ransom. During an epic confrontation in the control tower of a radio-telescope, the Doctor was able to save the day – but in doing so he plummeted from the gantry to the ground far below. A ghostly figure known as the Watcher, who had been haunting the Doctor for some time, was now revealed to be a shadow of his impending demise; merging with the Time Lord's shattered body, the Watcher triggered the regenerative process, and before the eyes of Adric, Nyssa and Tegan, the new Doctor emerged like a butterfly from a chrysalis...



BAD BAD WOLF WOLF

SAT 11TH - SUN 12TH JULY 2009 HILTON METROPOLE NEC, BIRMINGHAM

MEET THESE DOCTOR WHO STARS

ELISABETH SLADEN "SARAH JANE SMITH"

SYLVESTER MCCOY "THE DOCTOR"

DAVID MORRISSEY "JACKSON LAKE"

JANET FIELDING "TEGAN"

JENNIE LINDEN "BARBARA"

DAVID HANKINSON "DALEK OPERATOR 07-09"

PHIL COLLINSON "DR WHO PRODUCER"

TONY LEE "COMIC WRITER"

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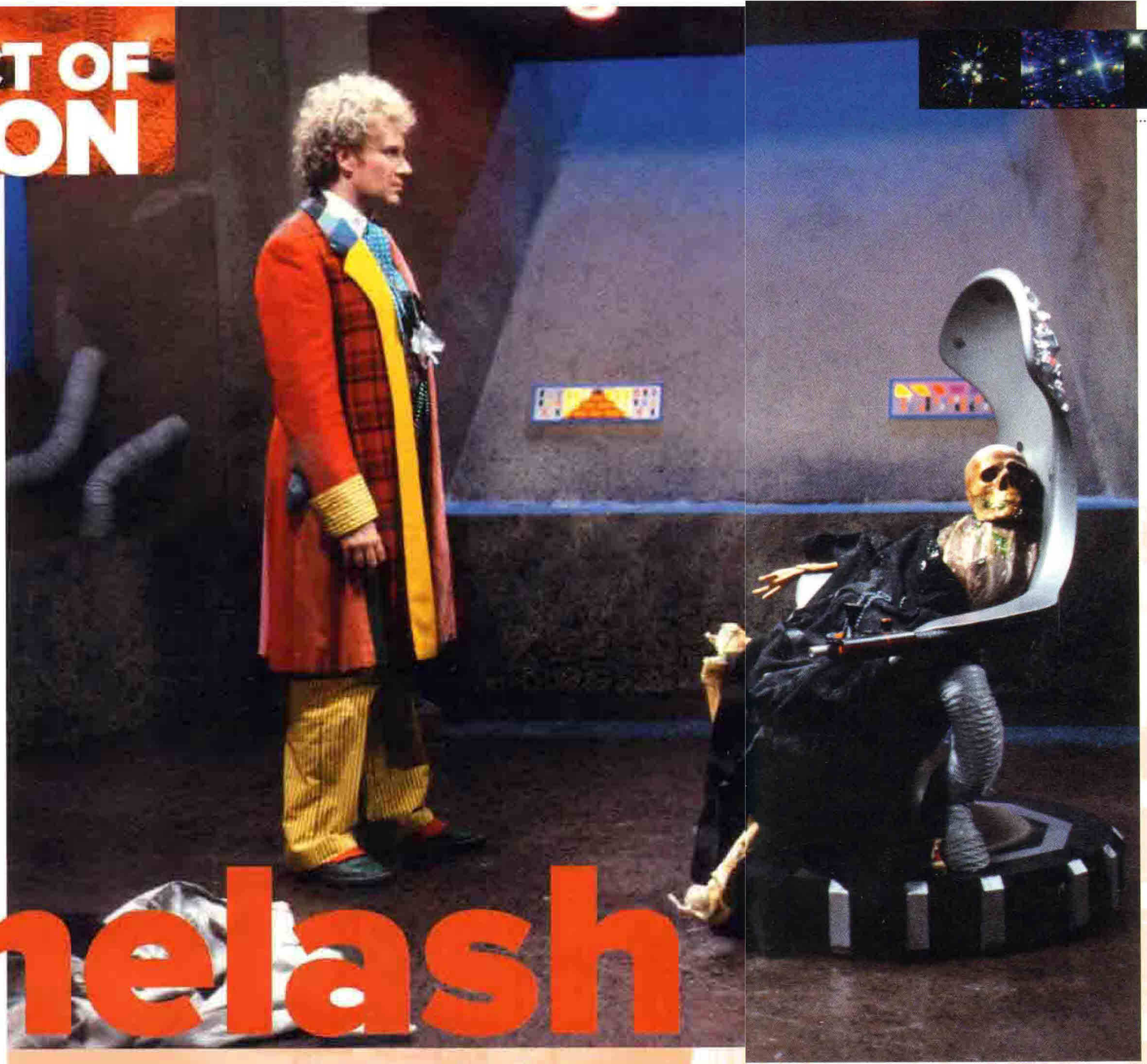
THE FACT OF FICTION

Timelash

Never mind the Morlox, here comes, er, the Sixth Doctor! **Alan Barnes** sets course for Karfel, so let's do the *Timelash* again...



PART ONE

BROADCAST: 9 MARCH 1985

The Doctor (Colin Baker) consults his star charts, intending to take his companion Peri (Nicola Bryant) to Andromeda.

- Andromeda is part of a significant subplot running through the following year's *The Trial of a Time Lord* (1986), in which we learn that the so-called Sleepers from Andromeda stole secrets from the Time Lords' Matrix, which they hid on the future Earth... causing the Time Lords to displace the Earth, ereafter known as 'Ravalox'. Is the Doctor already on the Sleepers' trail? Or is this sheer coincidence?
- The Doctor's star charts were last seen in *Earthshock* (1982).

Peri wants a holiday, but gives his suggested destination – the Eye of Orion – short shrift. Disgruntled, he threatens to return her to Earth, AD 1985.

- "Where would the First Lady suggest?" asks the Doctor, presumably comparing his American companion to the then-First Lady of the United States: Nancy Reagan. The flatterer!
- The Eye of Orion – a collection of ruins in desolate countryside, reminiscent of North Wales – was seen in *The Five Doctors* (1983).

On an alien planet stands a ziggurat-like Citadel. Fleeing armed guardoliers, three rebels – Tyheer (Martin Gower), Aram (Christine Kavanagh) and Gazak (Steven Mackintosh) – decide to split up.

- Aram's sex was changed from male to female at the instigation of director Pennant Roberts.
- Steven Mackintosh replaced Jason Littler (1967-), who'd featured in *Strike the Father* (broadcast 6 October 1984), an episode of rural police drama *Juliet Bravo* directed by Graeme Harper, then beginning work on the following *Doctor Who* adventure, *Revelation of the Daleks* (1985).
- At first draft stage, the rebels went under the banner of the 'Underground Network'.

Meanwhile, the Doctor is disturbed to discover that the TARDIS is headed straight for a Kontron tunnel – a time corridor in space, its endpoint Earth, AD 1179.

- "Didn't the Daleks have one of those?" asks Peri, hearing the Doctor refer to a 'time corridor' – a reference to script editor Eric Saward's script for *Resurrection of the Daleks* (1984), in which Peri didn't appear. Peri may have heard of the Daleks, but she's no idea what they look like: two weeks later, in Part One of Saward's *Revelation of the Daleks*, she fails to identify the single Dalek she glimpses on the way into the Tranquil Repose funerary centre.
- Daleks featured in the unsolicited storyline twice-credited *Angels* writer (and ambulance man) Glen McCoy pitched to Saward early in 1983. Resubmitted as requested, with all mention of Daleks removed, Saward hired McCoy to write a scene-by-scene breakdown for the end of May 1983. A script for the first of four 25-minute episodes was delivered in July... by which time it had been decided that *Doctor Who*'s 1985 season would air in 45-minute episodes.
- The concluding Part Two was not commissioned until late November, after a lengthy delay. In 1986, Saward told fan magazine *DWB* that McCoy's script "should have been rejected", but wasn't: "John [Nathan-Turner, producer] was reluctant to reject anything because of the cost involved in commissioning a replacement script." A full draft was delivered in July 1984, which Saward revised, twice over, in the autumn – albeit still not to the extent he would have liked. The final script wasn't ready before circa 9 November – less than two weeks before the beginning of rehearsals, and less than a month before the first of *Timelash*'s two three-day studio recording sessions, scheduled for Tuesday 4 to Thursday 6, then Wednesday 19 to Friday 21 December.
- In post-production, Part One was found to be over-running, and in need of cuts. Some seven minutes' worth of Part One material – none of which has survived – was removed, including the Doctor's dire warning of the consequences should his ship impact with the tunnel: 'The interior of the TARDIS will attempt to realign itself. As it does, there will be an external implosion...'

Gazak is captured by a guardolier, who secures him in a neck loop. Aram is shot down by a blue-faced Android (Dean Hollingsworth), which carries her unconscious body to a subterranean vault.

- McCoy had envisaged the androids as possessing metallic arms and claws, with Peri describing one as a 'gliding scrap-metal yard'. Cost-cutting meant that – contrary to McCoy's intentions – only one would ever be seen at a time, all played by the same actor.

An android (Dean Hollingsworth) stands impassively behind Mykros (Eric Deacon) and Vena (Jeananne Crowley).

Coming round, she encounters the dimly-lit form of the dictatorial Borad (Robert Ashby), whom the rebels despise. The Borad uses a beam weapon built into his mobile chair to execute her.

In their Inner Sanctum, councillors Kendron (David Ashton) and Brunner (Peter Robert Scott) confer: rebels have attacked a storage chamber. Another councillor, Mykros (Eric Deacon), expresses his discomfiture with the Borad's regime to his fiancée, Vena (Jeananne Crowley).

- Vena was first offered to Susan Wooldridge (1952-), whose portrayal of the lovelorn Daphne Manners in Granada's *The Jewel in the Crown* (broadcast 9 January to 3 April 1984) had resulted in her being nominated for a Best Actress BAFTA that year. Back in 1976, Wooldridge had auditioned, unsuccessfully, for the role of the Fourth Doctor's companion Leela; this time, she turned director Pennant Roberts down – Roberts having directed Leela's first story, *The Face of Evil* (1977). The director turned instead to the actor he'd reportedly first cast in the role of Katz: Jeananne Crowley (1946-; four years Mykros actor Eric Deacon's senior), whom he'd cast as nurse Nellie Keane in the first series of Japanese POW drama *Tenko* (1981-5).

> ## 'An edited-out scene showed Mykros and Vena embracing – much to the Borad's disgust!'

Vena's father, council leader Maylin Renis (Neil Hallett), has Tyheer and Gazak brought in.

- Maylin Renis was initially 'Maylin Vena', suggesting 'father of Vena'. Eric Saward considered this confusing.

Tyheer, himself a councillor, claims to have been acting as a spy – but both are banished by being thrown into the Timelash, a portal leading to the time corridor.

- The serial had been named after the Timelash as far back as the scene breakdown of May 1983. The title *Timelash* had previously been applied to an episode of Gerry Anderson's sci-fi series *UFO* (first broadcast 17 February 1971).

The device is operated by Tekker (Paul Darrow).

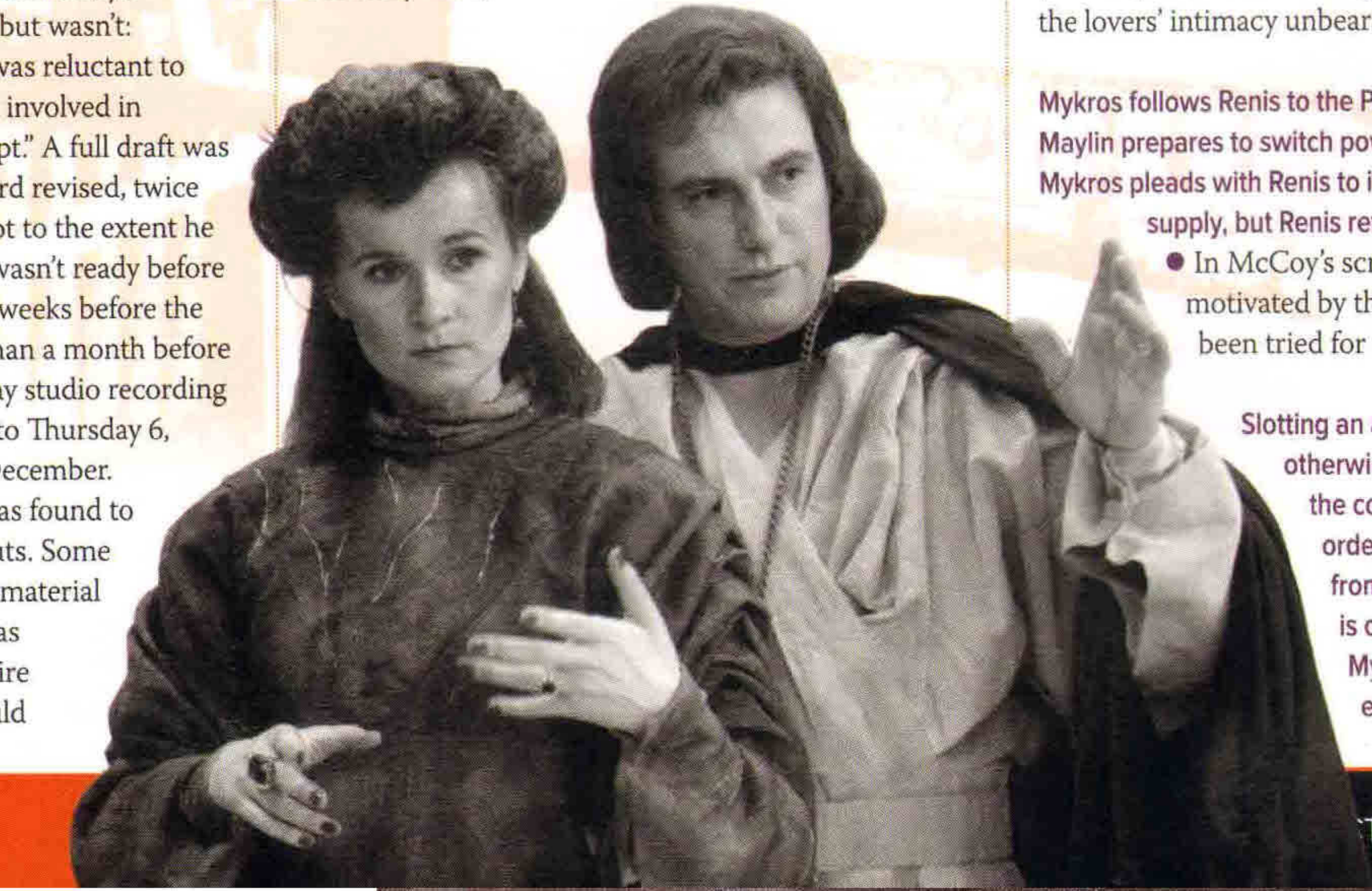
- Best known as Avon in *Blake's 7* (1978-81), Darrow had seen Colin Baker steal his show, guest-starring as 'Bayban the Butcher' in the episode *City at the Edge of the World* (1980). Perhaps intending to repay him in kind, Darrow rehearsed the role of Tekker in the style of Laurence Olivier as Shakespeare's hunchbacked Richard III (seen in Alexander Korda's film of 1955). According to Baker, Darrow's reading did not find favour with the programme's producer: "John Nathan-Turner came to see a run-through and said, 'That's like Laurence Oliver playing Richard III,' and Paul said, 'That's right, that's what I'm doing.' And John said, 'Well, stop it please – can you play the character that's written there?'"

The face of the Borad – actually that of an Old Man (Denis Carey) – appears on a screen; he claims to be working for the benefit of all Karfelons.

- Another edited-out scene following showed Mykros and Vena sharing an embrace... unaware that the (unseen) Borad is watching them via CCTV; finding the lovers' intimacy unbearable, he cuts the picture off.

Mykros follows Renis to the Power Room, where the Maylin prepares to switch power to the Borad's vault. Mykros pleads with Renis to interfere with the power supply, but Renis refuses.

- In McCoy's scripts, Mykros was motivated by the fact that his brother had been tried for crimes he didn't commit.



Slotting an amulet – incorporating an otherwise forbidden mirror – into the control panel, Renis receives orders to transfer power away from the hospital, where his wife is on life support. Promising Mykros he won't hamper his efforts to bring down the

►

"Avaunt thee, foul-fanged fiend!"

WHY IS IT THAT *DOCTOR WHO* fans tend to recoil from *Timelash*, like vampires from garlic? In **DWM**'s last 'every story' poll, *Timelash* ranked 157th out of 159 – officially, the third-worst story ever. Perhaps it's because we know it was a particularly impoverished production, its corners cut throughout? At least they have the wit to make the sparseness of its sets a story point. Yes, there's tinsel in the Timelash machine – but they only finished making it four days before Christmas, cut the team a bit of slack! There's nothing here quite as obviously inadequate as, say, the animated tree in the same year's *The Mark of the Rani* (no, not even the Bandril Ambassador!) – and the Borad's make-up, for example, is state of the 80s art.

Probably, the story we might otherwise call *Borad: Cultural Learnings of Automata for Make Benefit Glorious Nation of Karfel* is guilty of being utterly typical, what with plucky rebels rising up a rubber-faced dictator... and an awful lot of corridor chases. Very few parodies of *Doctor Who* have ever come close to actually resembling the programme. Some, however – like Lenny Henry's mid-80s 'Thatchos' sketch, or Steven Moffat's *Curse of Fatal Death* parody (1999), with its Doctor ever-deferring his explanation of what just happened to an indeterminate 'later' – don't half resemble *Timelash*. Perhaps that's at the root of why *Timelash* is so little forgiven.

Where *Timelash* does depart from formula is its use of a famous author – HG Wells – in a supporting role. Post 2005, the series has revelled in giving us versions of Dickens, Shakespeare and Christie... but always at the height of their respective careers. There might have been mileage in having an older Wells travelling to an example of a seeming Utopia, of the kind to be found throughout his works. But to suggest that one of the few prophets of the twentieth century, one of the most exciting thinkers who ever lived, was indulging in mere autobiography when he wrote *The Time Machine* – well, that indicates a lack of something that can't be bought; something Wells himself was never short of. Imagination.

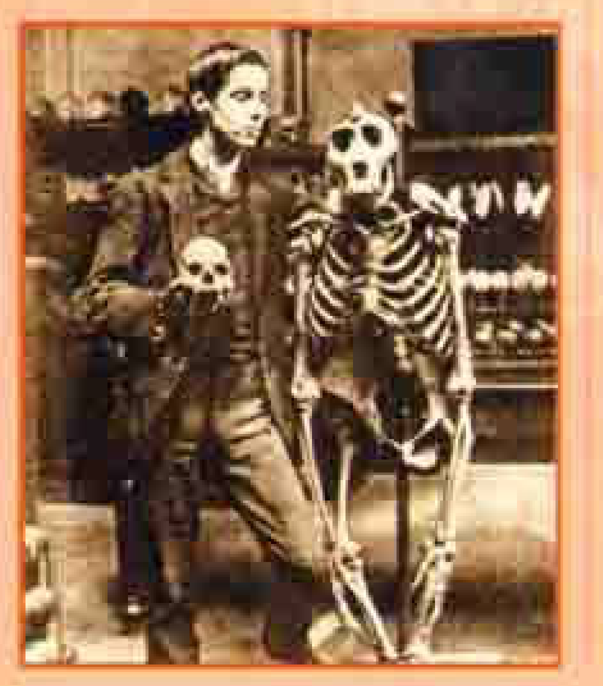
THE FACT OF FICTION

Where *did* Wells get his ideas from?

"MY OPENING PREMISE WAS, 'WHERE DID HG Wells get all his ideas from?'" says *Timelash* writer Glen McCoy. So, er, where *did* HG Wells get all his ideas from? Not from a trip to the planet Karfel, that's for sure...

The two novels principally alluded to in *Timelash* are *The Time Machine* (1895) and *The Island of Dr Moreau* (1896). Both were largely inspired by the zoology lectures given by the great Professor TH [Thomas Henry] Huxley (1825-95) – the Richard Dawkins of his day, known as 'Darwin's bulldog' – at the Normal School of Science, South Kensington. Aged 18, Wells had enrolled at the Normal School in the autumn of 1884. In later life, Wells wrote of his first encounter with Huxley: 'I believed then he was the greatest man I was ever likely to meet, and I believe that all the more firmly today.'

The fact that the story of the Eloi and the Morlocks (and, by extension, that of Dr Moreau and his Beast Folk) was grounded in the evolutionary theories expounded by Huxley is confirmed by the letter HG wrote to TH in May 1895, to account for his sending him a copy of *The Time Machine*: 'The central idea – of degeneration following security – was the outcome of a certain amount of biological study. I daresay your position subjects you to a good many such displays of the range of authors but I have this much excuse – I was one of your pupils...'



In *HG Wells: Desperately Mortal* (1986), Wells' biographer David C Smith suggests that the author in fact began drafting a version of *The Time Machine* 'as early as 1884' – which, if true, comprehensively refutes the idea that Wells could have been inspired by an otherwordly trip in 1885! Certainly, *The Chronic Argonauts*, a proto-version of the book – and the author's first attempt at fantastic fiction – was published in the Science Schools Journal shortly after Wells' graduation, in 1888.

The Android's blue. Well, so would you be if you lived on such a dull-looking planet.

Borad, Renis does as he's told... but an android is waiting to escort him to the Borad.

- Immediately after Neil Hallett delivers his line "Alive, you might just succeed," he accidentally pulls the sliding power control out of its slot... and then coolly plugs it back it in. What a pro!

As the TARDIS nears the time corridor, the Doctor digs out a pair of safety belts to strap themselves to the console.

- Another scene removed in editing had the Doctor sending Peri to fetch the box containing the belts from the 'magenta store room'.

In the Borad's vault, Renis learns that the Borad was listening in to his conversation with Mykros, via a microphone in the amulet. The Borad ages Renis to death, then orders his android to take the amulet to the new Maylin – Tekker, who soon introduces himself to the councillors. Accused of treason, Mykros is sentenced to the Timelash. At Mykros' urging, Vena snatches the Maylin's amulet, and dangles it in front of the Timelash – but ends up falling into the time corridor.

- In Germany, *Timelash* was renamed *Das Amulett* [The Amulet], after this plot McGuffin.

'The Bandrils had originally been named 'the Gurdelons' – natives of the planet Gurdel!'

Ghostlike, Vena floats through the TARDIS control room...

On Karfel, the TARDIS is detected in the time corridor. Tekker hopes to use it to retrieve the amulet before the Borad orders his androids to destroy all 500 Karfelons in the citadel; the Borad, meanwhile, looks forward to his "reunion" with the Doctor...

As they prepare to exit the TARDIS, the Doctor tells Peri he visited Karfel "a regeneration or three back"; it ought not to have developed time corridor technology yet.

- "Now don't go wandering off until I'm certain this place is clear!" the Doctor warns Peri. "Yes, sir!" she huffs, sarcastically. An oddly undramatic point to place a cliffhanger, you might think – but this is where Part One ended in a four-part version of the story prepared for overseas viewers.
- The Tekker/Doctor dialogue – "Only the two of you?"/"Travelling light this time" – tells us that the Third Doctor and Jo (as it turns out) visited Karfel with a mysterious Other – that particular Doctor/companion having never usually TARDIS-travelled with anyone else. In Virgin Publishing's novel *Speed of Flight* (1996), author Paul Leonard suggests the mystery companion was UNIT Captain Mike Yates.
- Further details of the Doctor's previous visit are given in McCoy's novelisation: 'the Doctor had saved the planet from starvation by inventing a technique to manufacture grain artificially in large quantities.'

Tekker escorts Peri and the Doctor to a hospitality suite, where an android snatches the (reflective) St Christopher from Peri's neck. Tekker exits, to respond to a message from the Bandril Ambassador (voiced by Martin Gower); starving, the Bandrils are threatening the Karfelons, unless the Borad restores the grain due to them by treaty. Tekker cuts off the ambassador's declaration of war.

- Glen McCoy had named the Karfelons' enemies as Gurdelons, from the planet Gurdel. Not wanting viewers to be put in mind of restrictive undergarments, Saward changed the name in his rewrites of late summer 1984. The Bandrils, as they became, were described as resembling crocodiles 'with a general humanoid frame, dressed quite smartly'. In the event, the cash-strapped production team made the Ambassador a cobra-like hand puppet sculpted by Stan Mitchell, voiced by Tyheer actor Martin Gower.

As the Doctor and Peri ponder the lack of reflective surfaces in the Citadel, a Karfelon hurries in to pass Peri a message: 'Sezon at the Falchan Rocks'. Tekker returns with Brunner, who takes Peri for a tour of the Citadel. The Doctor is given "one good reason" why he should do as Tekker asks, and use his TARDIS to retrieve the missing amulet: Peri, who is unaware that Brunner has instructed a Guardolier (James Richardson) to kill her and dump her body in the caves, to be eaten by 'the Morlox'.

- Peri's line, "All these corridors look the same to me" features – with variations – as a running gag in many of her adventures.

Brunner is 'summoned away', but Peri contrives to throw an acid-spraying plant in the guardolier's face, and escapes into a cave system.

- One wonders why the guardolier's veil offers him no protection against the poison, but let it pass...
- In McCoy's draft of July 1984, Tekker indicated that the acid sprayed by the purple plants caused only *temporary* blindness; Saward's revisions eliminated this caveat, making Peri's appropriation of the plant as a means of defence more morally questionable.
- The acid-spraying plants are said to be 'from Bandril' in McCoy's own novelisation, *Doctor Who: Timelash* (1985). Here, Peri actually flees outside the Citadel, where 'the giant fireballs of Rearbus and Selnyx, Karfel's twin suns' beat down on her forehead. Finding her gone, Brunner observes there's "Nothing that way but sand, thirst and Morlox..."

Brunner finds the note referring to the Falchan Rocks, dropped by Peri. In the caves, Peri finds herself in the lair of a monstrous Morlox...

Tekker orders a guardolier to escort the Doctor back to his TARDIS. Meanwhile, on Earth, a young Victorian gentleman, Herbert (David Chandler), is experimenting with a Ouija board and a 'spirit glass'.

Tekker (Paul Darrow) welcomes the Doctor (Colin Baker) and Peri (Nicola Bryant) to Karfel.

If a more handsome portrait of Colin as the Sixth Doctor exists, we haven't seen it yet. No wonder Paul wants to shoot him.

The rebel leader (Dicken Ashworth) thinks Peri is a spy, but she convinces him that she's an associate of the Doctor's by identifying the woman depicted in a locket worn by the rebel Katz (Tracy Louise Ward) as the Doctor's former companion, Jo Grant.

- McCoy's draft had Katz asking Peri to tell her the significance of a seal embossed on the locket... which Peri correctly identifies as originating on Gallifrey, the Doctor's home planet. Revised by Saward, we're expected to believe that the Doctor has sat Peri down to show her photos of Jo... and, presumably, all his other companions!
- Cast less than a week before rehearsals began, Tracy Louise Ward (1958-) would go on to play agent Tessa Robinson in the final two series of LWT crime drama *C.A.T.S. Eyes* (1985-7). On 13 June 1987, she married Henry John Fitzroy Somerset, heir to the 11th Duke of Beaufort... becoming Marchioness of Worcester.
- Katz's background is expanded on in McCoy's novelisation: named Katzin Makrif, after her father 'Maylin Makrif... who died mysteriously at the time the Borad acquired control through his so-called bloodless coup', she and Sezon 'were once respected scientists of the Central Citadel'. The Doctor, it turns out, spent 'many happy hours' with Katz's father when he last visited Karfel...

In the TARDIS, the Doctor calculates that, deflected by 706 years, Vena will be arriving on Earth in 1885.

- Edited out of the final version was the Doctor musing on the possibility of tracing Peri by her body temperature – Karfelons being significantly colder than humans, at 28.2 degrees.

On Earth, Herbert – a would-be writer, as yet unpublished – tells Vena that she has arrived in his uncle's cottage, close to a Scottish loch.

- *Timelash* ends with the surprise reveal that Herbert is, in fact the novelist, socialist and pacifist HG [Herbert George] Wells (1866-1946), founding father of British science-fiction; the story suggests that Herbert's adventures on Karfel would inspire him to write not only his first novel, *The Time Machine* (1895), but several other of his best-known 'scientific romances'. Bromley-born Wells – known as 'Bertie', in fact – soon rose above his modest station: an apprentice draper in his teens, in 1883 he contrived to secure a post as a pupil-teacher at a Sussex grammar school – although *Timelash*, set in 1885, has Herbert telling Vena, "I'm a teacher – or will be, next term."
- The turning-point in Wells' life came in 1884, when he was awarded a scholarship to the Normal School of Science, South Kensington, studying physics, chemistry, geology, astronomy and biology – the latter under TH Huxley, an enthusiastic proponent of Charles Darwin's theory of natural selection. At the end of that time, Wells later wrote: 'I had acquired... a fairly clear and complete and ordered view of the ostensibly real universe'; 'I had man definitely placed in the great scheme of space and time. I knew him incurably for what he was... a being of compromise and adaptions [sic]'.
- Obviously, *The Time Machine* – a novel in part derived from a paper on the Fourth Dimension delivered to the college Debating Society, but mostly from Huxley's lectures (see panel: *Where Did Wells Get His Ideas From?*) – describes the TARDIS. The name Vena is taken from *The Time Machine*'s 'Weena' – one of the meek Eloi people of the Earth of the year 802,701, described by the narrator as 'a weakly crying little thing' and 'exactly like a child'... entirely unlike the mature and forthright Vena. The Eloi, in turn, are preyed upon by a tunnel-dwelling albino race, the Morlocks... lithe and agile humanoids, not like the reptilian Morlox.
- While Herbert's hand is on the glass, it indicates the letters V, E, N and A. Guess who's coming?

The spontaneous movement of the glass presages Vena's materialisation.

- The 19-year-old Wells' impressions of the late Victorian spiritualist craze find expression in *Love and Mr Lewisham* (1900), a semi-autobiographical account of his young life. Here, Wells' proxy 'Lewisham', a student under TH Huxley at the Normal School, attends a séance hosted by the supposed medium Chaffery – and helps expose him as a fraud. It's unclear in Timelash whether or not Herbert's dabblings with spiritualist paraphernalia are intended to prove or debunk the existence of an otherworld... but certainly Huxley, the most important figure in Wells' intellectual development at this point in his life, wrote – scathingly – that it would be better to 'live a crossing-sweeper, than die and be made to talk twaddle by a "medium"'.

Peri is rescued by a group of rebels; unexpectedly, a burning android appears out of thin air. Watching a recording of Peri's exit from the TARDIS, the Borad orders an android to bring her to him.

- McCoy imagined that the amphibious Borad would have a watertank in his vault – hence his line, "Perhaps in the near future I won't be swimming alone," as he watches Peri via CCTV in the first draft script. Thinking of the budget, Saward cut the line altogether.

This Morlox is hungry. And he'd like a Peri for his supper. Mmm!

- In 1885 – as the picture in the box-out on page 56, taken during his time at the Normal School, proves – Wells was a gawky, sallow-cheeked 19-year-old with, apparently, a distinctly high-pitched voice, far from the portly, moustached man of letters he'd later become. As for passing his time at an uncle's Highlands hideaway: Wells was in fact living with his aunt Mary in the Euston Road (he'd go on to marry Mary's daughter, his cousin Isabel, in 1891).

The TARDIS materialisation sounds off. Brandishing a crucifix, Herbert tries to exorcise the Doctor.

- The cottage exterior set was recycled from BBC1's other Saturday teatime sci-fi serial of the time, *The Tripods* (1984-5).

Peri learns that the Borad is agitating for war with the Bandrils, whose bendalypse warheads could destroy the Karfelons, leaving only the buildings... and the Morlox.

- "Sounds familiar," says Peri. This being 1985, at the height of the 'Second Cold War', she's referring to the neutron bomb, an enhanced radiation weapon with a ▶

relatively low explosive yield, production of which was restarted by US President Ronald Reagan in 1981.

- "That'll make him [the Borad] king of the desolation," remarks Peri, perhaps alluding to the 'seventy years of desolation' described in the Old Testament *Book of Jeremiah* (25:11): 'And this whole land shall be a desolation, *and* an astonishment; and these nations shall serve the king of Babylon seventy years.'
- Why would Peri assume that the Borad could survive such a war – *ie*, that he does *not* possess a "central nervous system"? Come to think of it, how can the Morlox not possess a central nervous system, either? They're not jellyfish, or sponges!

Peri discovers that the rebel leader is Sezon, and that these are the Falchan Rocks referred to in the note.

- McCoy's draft had Sezon being introduced to Peri as 'our leader, Sal,' a name used by his friends.

Suddenly, guardoliers arrive, taking the rebels prisoner.

- Katz suffered an impromptu death in McCoy's draft, hit and killed by the oncoming guardoliers: 'Sezon realises it's not worth continuing, throws his weapon down and rushes to her.'
- In post-production, finding Part One to be running some seven minutes overlong but Part Two some four minutes short, director Pennant Roberts' first instinct was to even out the balance by bringing Part One's cliffhanger back – to here, where he planned to cut in reaction shots implying that Peri had been killed or wounded in the firefight. The strategy was vetoed by producer John Nathan-Turner, who insisted the Part One cliffhanger should stay intact.

The Doctor, Mykros and Herbert (David Chandler) hang around in the Timelash. Aw, it's just like Christmas!

In this tense scene, the Doctor prepares to enter some tinsel.

Knowing of the fabled Doctor, Vena agrees to return to Karfel. The Doctor refuses Herbert a TARDIS trip; disappointed, Herbert exits the cottage. On his way out, the Doctor pockets a hand mirror. Meanwhile, an android informs the Borad of Peri's capture.

- The end of this scene was removed in the edit suite: after the Borad tells his android to be sure to have the Maylin's amulet in his grasp before throwing the Doctor into the Timelash, he stresses that the Doctor is 'too cunning to have around. His TARDIS is prize enough.'

***En route* to Karfel with Vena...**

- The last significant cut to this episode had Vena looking around the TARDIS control room in wonderment, as the Doctor programs in a course for Karfel: "So this is the famous TARDIS. I never thought I'd actually see it, let alone travel in it." Replies the Doctor, ego to the forefront: "I'm flattered that I left such an impression behind after my last visit, though frankly not surprised."

... the Doctor discovers that Herbert has sneaked into the TARDIS. The ship materialises outside the Inner Sanctum – where Tekker is waiting.

- Realising that the drama of the 'siege' at the top of Part Two would be undercut if the TARDIS were to rematerialise inside the Inner Sanctum, as McCoy had intended – after all, the Doctor and friends could have escaped at any time – Saward had the TARDIS landing, without explanation, in an outside corridor.

Vena hands over the amulet – whereupon Brunner brings in Mykros and the rebels, including Sezon and Katz... all of them bound for the Timelash, along with the Doctor.

- "You gave me your word, you microcephalic apostate!" splutters the Doctor. Translation: Tekker is an abnormally small-headed betrayer of principles.

An android grabs the Doctor, and drags him towards the Timelash. "Goodbye, Doctor," laughs Tekker. "Unpleasant journey!"

PART TWO

BROADCAST: 16 MARCH 1985

The Doctor uses the hand mirror to dazzle the android. The rebels turn on the guardoliers, causing Tekker to exit; Mykros shoves Brunner into the android, which is wrestling with the Doctor on the brink of the Timelash; both Brunner and the android end up in the time corridor.

- Knocked out, Brunner was simply taken prisoner in McCoy's draft; later, Tekker declares that "by now the rebels have probably killed him" – and that was the last we'd ever have heard of him!

The Doctor asks Mykros to fetch some strong rope; he means to enter the Timelash.

- Saward's revisions had the Doctor quoting Sydney Carton in Charles Dickens' *A Tale of Two Cities* (1859) at this point: "It is a far, far better thing I do..." The line didn't make the final version... but Colin Baker's Doctor got to quote it the following year, *en route* to an illusory guillotine in *The Trial of a Time Lord* Part Fourteen (1986).

The Borad sends an android to fetch a 'time web' to disintegrate the doors to the Inner Sanctum.

- Here, McCoy's script hinted at the Borad's divide-and-conquer philosophy, calling for "six guardoliers whose families are held hostage."

The rebels, plus Herbert, lower the roped-up Doctor into the Timelash, where he gathers two Kontron crystals – but slips, and ends up "dangling on the edge of oblivion." Meanwhile, Peri has been secured to the wall of a cell, a canister strapped to her chest.

- In editing, scenes involving the imprisoned Peri were shifted from the overlong Part One into the under-running Part Two.

First Herbert, then Mykros clamber down to help the Doctor out of the Timelash. Via a wall screen, Tekker and Kendron consult with the public face of 'the Borad'. Neither realises that the Old Man in the vault is an android, with wires emerging from the back of its head...

- At first draft stage, McCoy intended to show the viewer that the Old Man was an android immediately after his broadcast in Part One. Saward's rewrites shifted this reveal.

A guardolier escorts Peri from her cell. In the Borad's vault, Tekker nominates Kendron as the traitor...

- Although Pennant Roberts had intended to keep the Borad's features obscured until confronted by the Doctor later in the episode, the camera catches a clear glimpse of his Morlox side as he turns to look at Kendron.

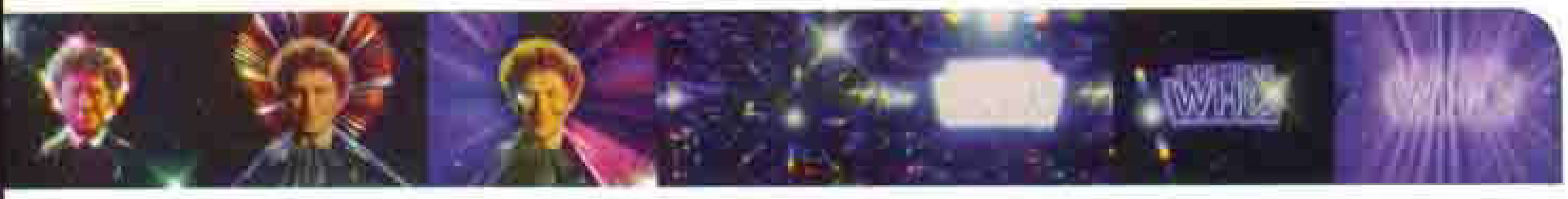
Borad Vs Skarasen!

SHOVED INTO THE TIMELASH BY THE DOCTOR, the be-flippered Borad ends up on twelfth-century Earth, splashing about in a Highlands loch... the implication being, he's the Loch Ness Monster. Writer Glen McCoy had seeded this by describing the Morlox as having "the accepted shape of the Loch Ness Monster" – but the logic wasn't extended to giving the Borad a plesiosaurus-like neck, as well.

In fact, legends of the Loch's monstrous inhabitant predate the Borad's arrival by more than six centuries: in 565 AD, Christian missionary St Columba reportedly "drove away a certain water monster" with the sign of the cross. But the long-necked 'Nessie' is a more modern fancy – dating to 1933, when improvements to the road along the Loch's north shore brought more visitors to the area, and gave them a better view of the water.

Of course, the Monster was revealed to be the Zygon's cyborg Skarasen (pictured below) in *Terror of the Zygons* (1975; for more Nessie lore, see *The Fact of Fiction*, **DWM** 345). Well, the Loch is 22-and-a-half miles long, one-and-a-half miles wide and 754 feet deep: there's room for more than one Monster! In *The Dalek Book* (1964), a Dalek submarine is mistaken for the Monster; and in the broadly non-fictional *Doctor Who Discovers Strange and Mysterious Creatures* (1977), the Fourth Doctor encounters a Loch Ness Monster as part of a whistle-stop cryptozoological tour.

Attempting to square the circle, the BBC Books novel *Doctor Who: The Taking of Planet 5* (1999) describes how two Investigators despatched by the extra-dimensional Celestis to seek out historical anomalies killed the Borad before he could be identified as the Monster...



Here's a tasty treat for a Morlox – the delicious Peri Brown, served with a side order of Mustakozene-80. Yummy!

» Where else have I seen...?

PAUL DARROW

(1941-) Tekker Other Doctor Who appearances *Doctor Who and the Silurians* (1970) as Captain Hawkins; *The Next Life* (Big Finish audio drama, 2004) as Guidance. TV appearances include *The Legend of Robin Hood* (1975) as Sheriff of Nottingham; *Hammer House of Horror: Guardian of the Abyss* (1980) as Simon Andrews; *Blake's 7* (1978-1981) as Avon; *Little Britain* (2004) as Conservative MP. Film appearances include *Die Another Day* (2002) as Doctor.

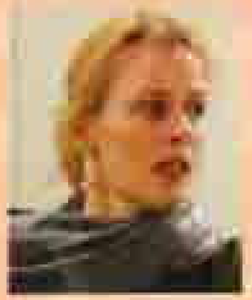
ERIC DEACON

(1950-) Mykros TV appearances include *Survivors: Bridgehead*/ *Law of the Jungle* (1977) as Steve Walter; *Secret Army: Prisoner* (1979) as Klein; *Lovejoy* (various episodes, 1991-4) as DI Dennis Hardwick. Film appearances include *The Sex Thief* (1973) as Crabshaw; *A Zed & Two Noughts* (1985) as Oliver Deuce.

NEIL HALLETT

(1925-2005) Renis TV appearances include *The Avengers: Dead of Winter* (1961) as Weber/ *The Winged Avenger* (1967) as Arnie Packer/ *Get-A-Way!* (1968) as Paul Ryder; *Department S: Black Out* (1969) as Dr Lang; *Out of the Unknown: The Naked Sun* (1969) as Gruer; *UFO: Close Up* (1970) as Dr Joseph Kelly; *The New Avengers: Faces* (1976) as Mark Clifford/ *Medium Rare* (1977) as Roberts. Film appearances include *X the Unknown* (1956) as Unwin; *Virgin Witch* (1972) as *Gerald Amberly*; *Can You Keep It Up for a Week?* (1974) as Gerry Grimwood; *Keep It Up Downstairs* (1976) as Percy Hampton.

CHRISTINE KAVANAGH



Aram TV appearances include *Chimera* (1991) as Alison Wells; *Jonathan Creek: The Scented Room* (1998) as Lady Theresa; *In His Life: The John Lennon Story* (2000) as Julia Lennon; *Sherlock Holmes and the Case of the Silk Stocking* (2004) as Lady Helloughton.

STEVEN MacKINTOSH

(1967-) Gazak TV appearances include *The Secret Diary of Adrian Mole Aged 13 ¾* (1985)/*The Growing Pains of Adrian Mole* (1987) as Nigel; *Inspector Morse: Absolute Conviction* (1992) as DS Cheetham. Film appearances include *Lock, Stock and Two Smoking Barrels* (1998) as Winston; *Underworld: Evolution* (2006)/*Rise of the Lycans* (2009) as Tanis.

The Borad kills Kendron with his time acceleration beam. As guardoliers gather outside the Inner Sanctum, the Doctor builds one of the crystals into a pendant-like device. Activating it, he disappears, then reappears; ten seconds later, Mykros and Herbert are shoved aside by an invisible force.

- Invoked here, Wells' *The Invisible Man* (1897) – but the means by which the eponymous Griffin makes himself see-through have nothing whatsoever to do with time-shifting crystals. Rather, he tells his protector Dr Kemp, the 'essential phase' is to place a transparent object 'between two radiating centres of a sort of ethereal vibration, of which I will tell you more fully later' – this last sentence proving that not even HG Wells was above 'I'll explain one day...'!

The device projects an image of where the Doctor will be ten seconds into the future, making his present self invisible for the duration of this 'time break'.

- "It's science... fiction!" boggles Herbert, and we're meant to think he's accidentally coined the phrase. Although the term 'science-fiction' is generally held to have been popularised by pulp magazine editor Hugo Gernsback, who launched *Amazing Stories*, 'a magazine of scientifiction', in 1926, the term was first used as far back as 1851 by the author William Wilson; in *A Little Earnest Book Upon a Great Old Subject*, Wilson described a form 'in which the revealed truths of Science may be given interwoven with a pleasing story...' In HG Wells' time, 'scientific romance' would have been used to describe such a story, after Charles Howard Hinton's *Scientific Romances* (1884-6).

'The Doctor was to have remarked, "You forget how repellent you used to look!"'

The Doctor has incorporated the second crystal into a guardolier's weapon, to refract projected energy back in time. Meanwhile, the Bandrils are closing on Karfel...

- Cor, one might almost call the looming interplanetary conflict a 'War of the Worlds'...!

Peri is chained up in the caves, close to a Morlox nest.

- Nicola Bryant was far from impressed by Peri's role in *Timelash* – which she felt "harked back to the 60s, where basically the assistant gets tied to some pole and left to scream a lot."

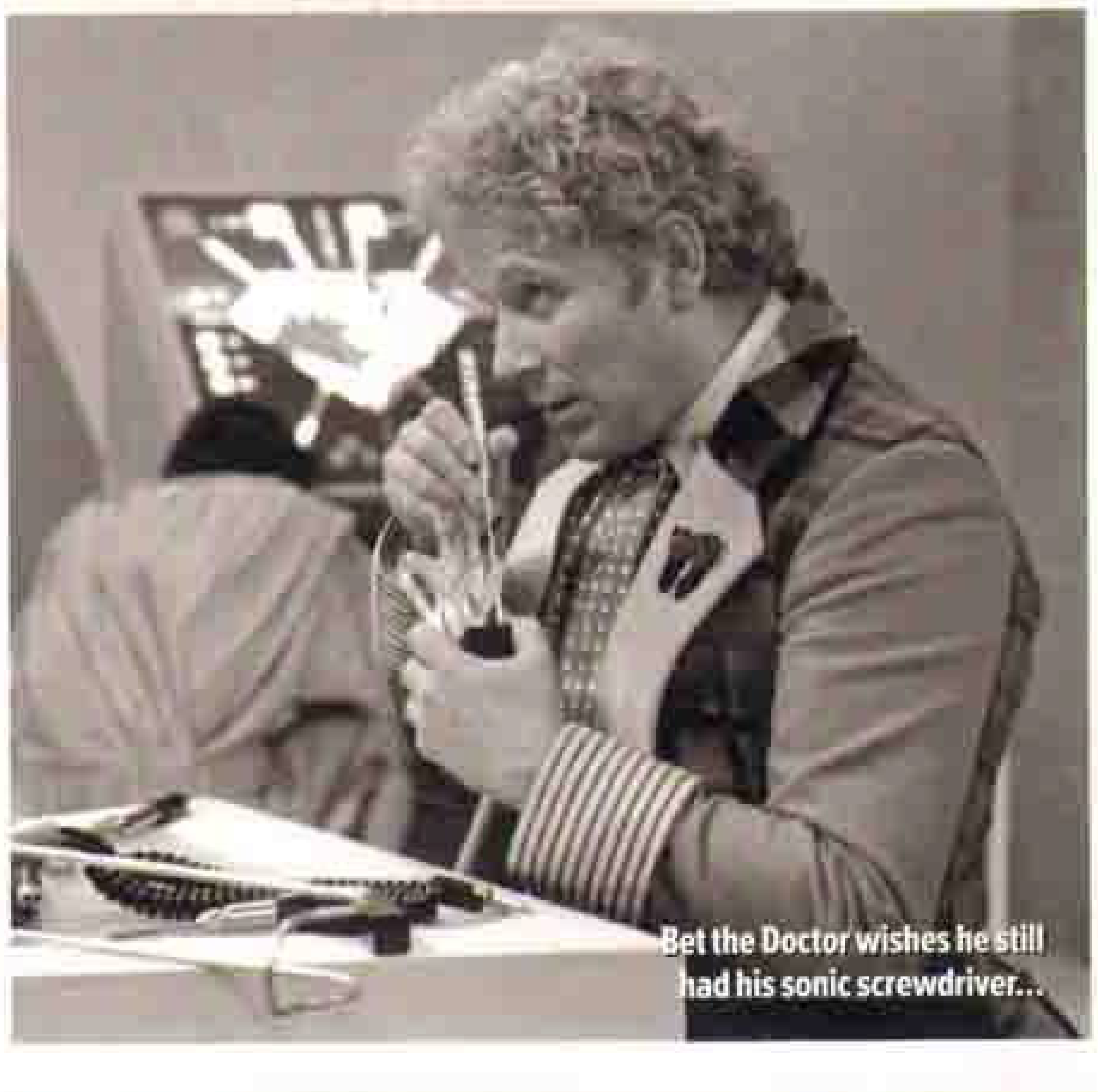
The time web decays the Inner Sanctum doors, enabling guardoliers to enter. The Doctor uses his adapted weapon against an android; it bursts into flame and disappears (reappearing, presumably, in the caves an hour beforehand). A hole is blown in the wall, exposing a mural of the Doctor in his third incarnation.

- If the Borad wants to eliminate evidence of the Doctor, why not have the mural painted over?
- The portrait was painted by fan artist Gail Bennett. Originally, McCoy had the Doctor remarking, "You forget how repellent you used to look." (Can't imagine John Nathan-Turner squaring that with Jon Pertwee!)

The rebels repel the guardoliers; one of their number has been killed, and Sezon is wounded.

- Only Mykros and Vena survived the guardoliers' assault in McCoy's draft.

The Doctor sets off to confront the Borad; Herbert follows.



Bet the Doctor wishes he still had his sonic screwdriver...

While Mykros attempts to make contact with the Bandril fleet, the Doctor orders Herbert to wait outside the Borad's vault. The Doctor encounters the Borad – a half-Karfelon, half-Morlox hybrid. Herbert watches from an overhead gallery, as the Doctor recognises the Borad as Megelen, a scientist whom the Doctor had condemned to the Council for unethical experimentation on Morlox...

- ... he's a Dr Moreau, therefore, after HG Wells' crazed vivisectionist, the subject of *The Island of Dr Moreau* (1896). Moreau, of course, was entirely human, but his experiments have created any number of human-animal hybrids, known as the Beast Folk.

Attacked by a Morlox after accidentally spraying himself with the chemical Mustakozene-80, the Borad's appearance is the result of spontaneous tissue amalgamation; he boasts how he has fomented war with Bandrils to destroy the Karfelons, whom he'll replace with a species of hybrids like himself.

- The Borad's dialogue was scripted to be delivered solely by Robert Ashby; the idea to alternate lines with the Old Man was developed in rehearsals, perhaps to give Denis Carey more to do – Pennant Roberts having directed Carey as Professor Chronotis in the aborted *Shada* (part recorded, 1979).
- The Borad's line, "Another expedition into the realms of duplicity..." was, apparently, Ashby's own alternative to, "You're lying..."

Tekker turns on the Borad at this point, and is duly time-accelerated.

- Whereas McCoy had the Borad killing the overambitious Tekker before he can betray him, Saward had Tekker suffer a sudden attack of conscience.

The Borad reveals that Peri, a canister of M80 attached to her chest, is about to be savaged by a chained-up Morlox, triggering her transformation into his ideal mate.

- Cue cliffhanger three, in the four-part overseas edit.

Despite the Doctor's warning, the Borad targets the Doctor with his time-acceleration beam – but the crystal reflects the beam's energy back, aging ▶

him to death. While Herbert races to find Peri, the Doctor seeks and locates the release mechanism for Peri's chains – but sets the Morlox free, too. Worse, the Bandrils have fired their warhead!

- "Pelion on Ossa!" exclaims the Doctor – not an obscure Gallifreyan oath, but an allusion to Greek mythology: according to legend, the giants Otus and Ephialtes – bastard sons of Poseidon, known as the Aloadae – heaped Mount Pelion on top of Mount Ossa in a bid to storm Olympus. Big things, the Doctor means, are piling up.

Herbert uses a burning torch to drive back the Morlox.

- It's the Doctor who sees off the Morlox in McCoy's novelisation: he sprays the contents of the M80 canister over a wooden stake which he thrusts into the Morlox's mouth, causing the Morlox to amalgamate with the wood: 'Large stakes protruded from every part of the animal's body...'

Back inside the Citadel, the Doctor, Peri and Herbert head for the Inner Sanctum...

- Chapter 10 of McCoy's novelisation is devoted to an entirely new subplot, in which a 50-strong detachment of killer androids, activated in the event of the Borad's death, march on the Citadel; Meanwhile, a blaster-wielding Peri joins the rebels holding off the androids (which are 'brandishing spiked clubs'), and the Doctor and Mykros head off to the 'power vaults' to cut the androids' energy. Poking about the Borad's vaults afterwards, they come across a refrigeration complex... containing 24 cloned Borads, the better to seed the Borad's later 'reappearance'.

The Doctor pleads with the Bandril Ambassador to abort the missile. Without evidence to prove the Borad is dead, the Ambassador refuses.

- McCoy's script had it that the warhead's self-destruct fails.

The Doctor rushes to the TARDIS, followed by Peri – whom he bundles out of his ship, insisting he must deal with the warhead by himself.

- With Part Two found in post-production to be running significantly underlength, this extended TARDIS sequence, written by Eric Saward, was recorded on Wednesday 30 January 1985, as part of the second recording block for *Revelation of the Daleks*. In the five weeks intervening, Colin Baker's hair has grown considerably!

He dematerialises the TARDIS, only to find that Herbert has stowed away again. The Doctor plans to deflect the warhead with his TARDIS... sacrificing himself in the process. With 15 seconds to impact, the Doctor and Herbert shake hands...

- Herbert's sexist dismissal of Peri's abilities – "Oh, but she's a *girl*. This is work for *men!*" – seems odd, coming out of the mouth of the author of the proto-feminist *Ann Veronica* (1909).
- The Doctor's line, "To be perfectly frank, Herbert..." plays on the name of the author of the sci-fi saga *Dune* (1965); David Lynch's largely incomprehensible film adaptation premièred in December 1984, during the *Timelash* production period.
- "It's funny," says Herbert, "when I was at school, everyone used to think I was a coward, because I didn't like cricket." Everyone at Thomas Morley's Professional Academy would more likely have thought it plain peculiar – knowing that HG's father was a County Cricket professional, playing for Kent.

»FURTHER INFO

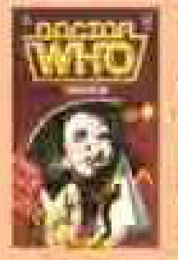
DVD

COMPANY 2entertain
YEAR 2007
CAT NO BBCDVD 2333
AVAILABILITY Out now.

VIDEO

COMPANY BBC Video
YEAR 1998
CAT NO BBCV 6329
AVAILABILITY Deleted.

NOVELISATION



COMPANY Target Books
YEAR 1985
BOOK NO 105
BY Glen McCoy
AVAILABILITY Out of print.

Herbert gets inspiration for yet another story when he travels in the TARDIS...

> **'Who appointed Mykros as the new Maylin? So much for the end of tyranny on Karfel!'**

From the Inner Sanctum, Peri and the rebels see the missile destroyed... but their celebrations are muted when the Bandril Ambassador offers to 'new Maylin' Mykros his condolences on the occasion of the Doctor's death; a diplomatic party has been dispatched.

- "You are speaking to the new Maylin," Mykros tells the Ambassador. Er – who appointed him, exactly? So much for an end to tyranny on Karfel!

Peri staggers off, only to be grabbed from behind by... the Borad! Walking on his own two feet... flippers... whatever...

- Where on Karfel has this Borad sprung from? There was only one way into the Sanctum when it was besieged earlier in the episode – and if the Borad had known of a secret passageway at the time, he'd surely have informed his guardoliers of its existence!
- While we're about it: how come the (real) Borad can walk, when his clone needed a mobile chair – presumably because he'd been left with Morlox-like flippers for legs after his accident?

The Borad orders Mykros to capture the Bandril diplomats.

- A Saward revision; McCoy had the Borad demanding power to be drained from the planet's central landing pad, destroying the Gurdel [sic] diplomats and restarting this war of the worlds.

The Borad has been defeated! Or has he...?

Suddenly, the Doctor and Herbert rush in; the Borad the Doctor saw destroyed was a clone. The Doctor goads the self-loathing Borad... and uses a chair to expose a mirror hidden behind his own portrait. The Borad shrinks back from his reflection; the Doctor shoves him into the Timelash. The Borad will be trapped in twelfth-century Scotland, but he'll be seen "intermittently" over the centuries...

- ... the implication being that, with his flippers and all, he's the Loch Ness monster – see panel, *Borad Vs Skarasen!* on page 58.
- But the Borad's not even the half of it: shouldn't Gazak, Tyheer, Brunner and a blue-faced android have landed up in twelfth-century Inverness too? Not to mention all the other rebels and dissenters disposed of in the Timelash? Half the clans of Scotland must be of Karfelon descent!

The Doctor fails to account to Peri for his and Herbert's survival: "I'll explain one day. It's a neat trick," he tells her.

- Bizarrely, Saward elected to remove McCoy's (admittedly, not-entirely-convincing) explanation: 'A bendalypse warhead engaging a field of solid time energy like the TARDIS will inevitably neutralise on the point of impact.' McCoy's novelisation contains a far more convincing account of the Doctor's survival: first, the Doctor "turned the TARDIS' polarity into a field of negative energy... so that the bendalypse warhead was attracted to us, not the planet"; then, "Herbert and I time-slipped one hour" – using the Kontron crystal around the Doctor's neck, presumably – so that when the missile hit, "we were simply not there. Since the bendalypse only kills life form [sic], no damage was done on point of impact."

Herbert is keen to remain on Karfel. The Doctor shows Peri a calling card, dropped by Herbert some time before; it identifies him as 'Herbert George Wells'. The Doctor thinks he'll return to Earth: "After all, he does have an interesting story to tell..."

- In the *Doctor Who* TV Movie (1996), the Seventh Doctor (Sylvester McCoy) is seen catching up with Herbert's "interesting story" – reading Wells' *The Time Machine* in his TARDIS.

THE DWM REVIEW

The worlds of *Doctor Who* in review: » Television » DVDs » Books » CDs » Toys » Merchandise and more!

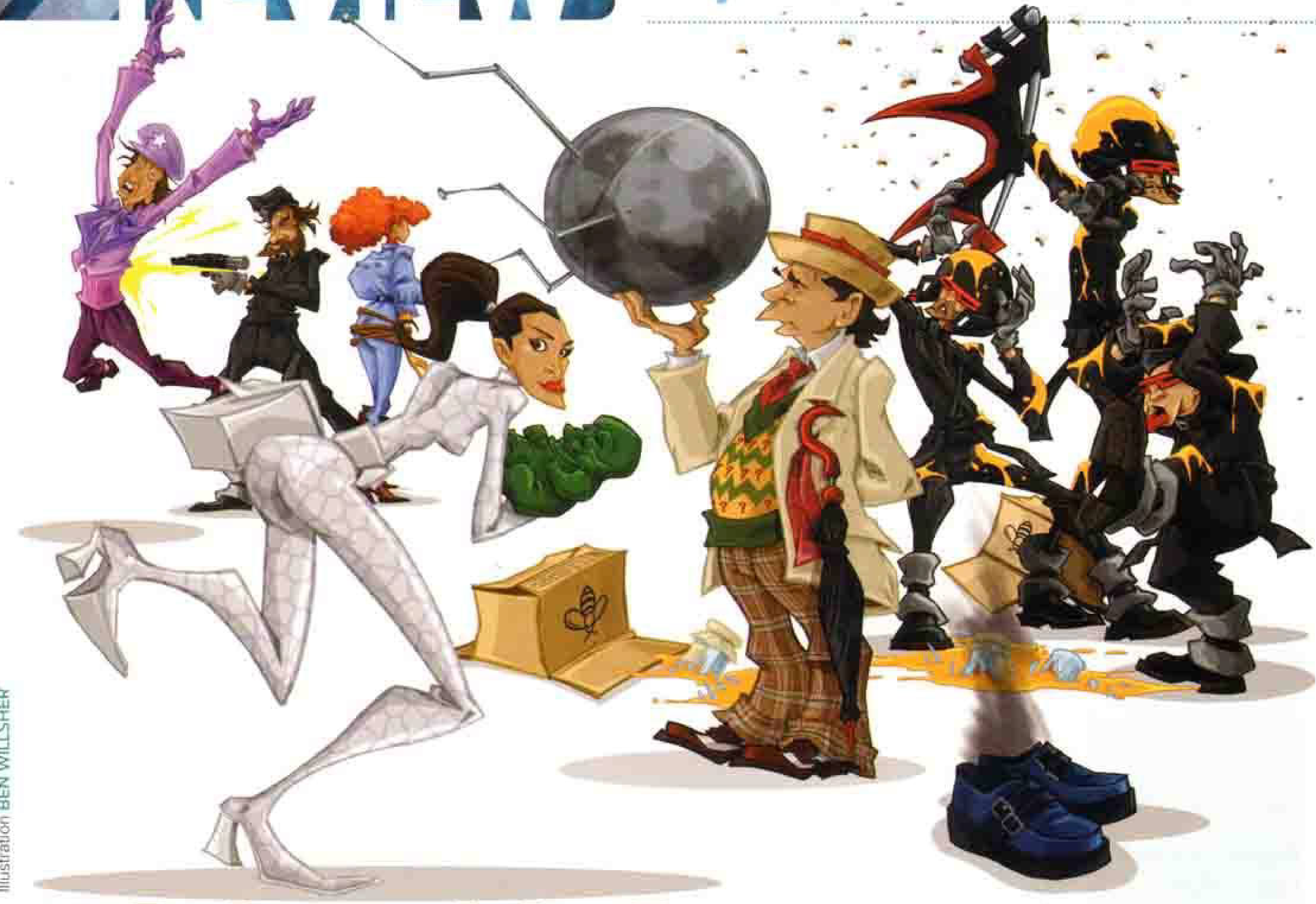


Illustration BEN WILLSHER

» Delta and the Bannermen

DVD 2|entertain
Starring Sylvester McCoy, Bonnie Langford **Writer** Malcolm Kohll **Director** Chris Clough **RRP** £19.56

IN 1998, 11 YEARS AFTER IT WAS FIRST shown, *Delta and the Bannermen* came 150th in the big poll of every *Doctor Who* story. Those of you voting back then reckoned only nine were worse: the likes of *The Space Pirates*, *Underworld*, *Time-Flight* and *The Twin Dilemma*. To put it into perspective, however, two of the remaining three stories from Sylvester McCoy's first season ranked even *lower* than *Delta*. **DWM** readers, it seemed, just couldn't stick 1987's *Doctor Who*.

Now, another 11 years on from the serial's inglorious pasting in these very pages, the results of another mammoth **DWM** survey are on the way. Sadly, this DVD arrives too late for any reappraisal.

One reason *Delta and the Bannerman* is poorly regarded is because in places it's silly. A significant number love the story; the flipside being that in silliness often comes *fun*. Those who dislike *Delta* probably dislike *Partners in Crime* too. But travelling through time and space in an old coach is no more unusual than doing so in a phone box. The idea of space tourists visiting Earth on a nostalgia trip was good enough to re-use, replete with similarly colourful characters, in 2007's *Voyage of the Damned*. The series embraces its own sense of the absurd – if it's a problem here it's because, in the words of the Seventh Doctor himself, it's gone "a little too far"...

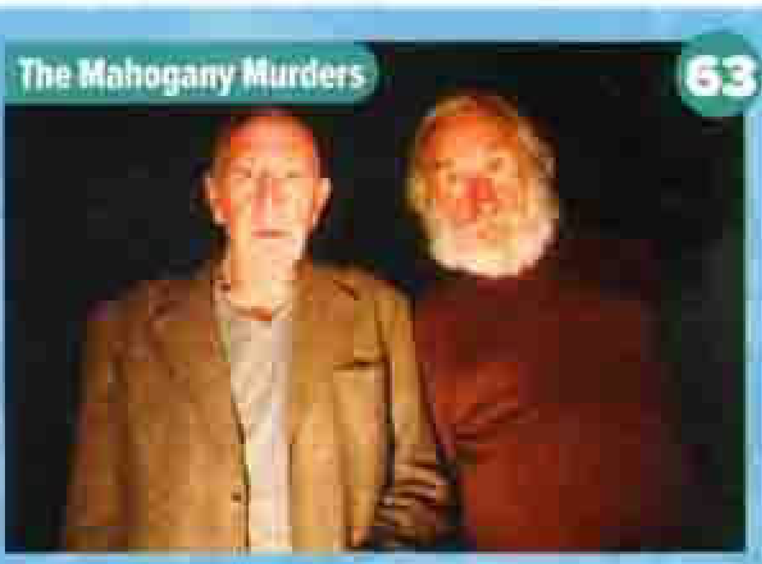
How tickled we weren't to hear well-known comedian Ken Dodd had been cast. The Tollmaster is a small part, but one that features prominently in the first episode. Had the role not so clearly required him to come on and 'be Ken Dodd' we may have seen something of the man who's performed the comedy of Shakespeare. Bedecked in layers of iridescent purple, however, he seems like a token star turn even if he has his moments. The Tollmaster takes pride in his work, sniffing haughtily "We're not fools you know!" and wincing as Navarino pilot Murray whacks the side of the dilapidated space bus. Like American agents Hawk and Weissmuller – another two ostensibly comedy characters – whether you find them funny is a matter ▸

BBC DVD
DOCTOR WHO
DELTA AND THE BANNERMEN

ALSO INSIDE!

The Space Museum 62

» 'The first episode feels daringly *avant garde*...'


The Mahogany Murders 63

» 'There is a genuine sense of comradeship here...'

Wirrn Dawn 63

» 'From its first moments, the story is relentless...'

of taste. But these are the extremes of a humorous tone that runs throughout. The subtler characters, such as bumbling beekeeper Goronwy and holiday camp owner Burton, certainly raise a smile.

Beneath its light-hearted shell, there's a solid-enough action adventure. For those unfamiliar with the basics it focuses on the Doctor's attempts to save Delta – queen of the Chimeron race and the last of her kind – who has gone on holiday by mistake while fleeing a bunch of murderous alien troopers. Understandably twitchy, she still has a rather complacent reaction to her plight – going to a dance, taking in the local countryside – but you probably don't become an endangered species by staying inside and locking all the doors and windows. Unforgivably, we never find out why Gavrok and his crash-helmeted army of Bannermen are so keen to wipe out her species – they're simply genocidal maniacs.

Unless that's missing the point. Delta is rather more unusual than the average humanoid alien in *Doctor Who*. She has with her an egg that hatches into a Chimeron princess. The life cycle of her race is like that of insects. Perhaps the Bannermen are intergalactic pest control. Sadly, the comparisons to creepy-crawlies aren't sufficiently thought through.

The hatching of the slimy green alien baby, closer in appearance to the gravelly-faced male Chimerons we see at the start, is impressive enough. As the creature grows, however, it's replaced by a real baby that's been painted green and stuck in a space-age baby-gro, and a succession of girls who look like they're off to ballet class. We never witness the moment that the slimy infant thing turns into something that looks human, and the rapid growth from baby to adolescent has to be represented in vast jumps. It's mean to damn a story on the basis of a poor special effect – back then *Doctor Who* was hardly a stranger to its reach exceeding its grasp – but it's not a blink-and-you'll-miss-it moment. It's prolonged and destroys the credibility of the point it's trying to make... if there is one. Even if they had been able to realise this exotic process successfully, it's more of a gimmick than anything that really contributes to the story or our understanding of the characters.

Billy, the dashing Welsh mechanic who falls in love with the alien queen, is particularly hard to fathom. In 1959, discovering the object of his affection was a single mother should have had him running for the Valleys, let alone the fact that her offspring was obviously fathered by a man made from quick-drying cement. Heart-throb he may be, but we should have known something wasn't right with Billy when it became clear that he thought a motorbike with a sidecar was cool. Before long he's rifling through his girlfriend's handbag to steal her baby food and, by the end of the story, wearing her clothes. If the food in question is like royal jelly, of even straightforward nutrition, then Billy makes an amazing leap to imagine it will turn him into an alien. And even if it works, Billy should be warned that it's not all fun and games being biologically compatible with a sexy space bee. Just ask Felicity Kendal.

Foolish or optimistic, Billy's love-struck antics do seem to allow the lovely Rachel – known as Ray – to finally get over him. And for those who simply aren't fond of Bonnie Langford as the companion, it should count in this story's favour that Ray almost completely supplants Mel. In another world, she would have made a brilliant companion, taking in the Doctor's adventures with wide-eyed wonder. It's hard to imagine the authors who picked up the Seventh Doctor's adventures when the show went off air, dressing Ray in rubber and turning her into an intergalactic mercenary as they did Ace.

Treat yourselves to a Summer Special, with *Delta and the Bannermen* on DVD!

'It might not be the most successful of stories, but there's a warmth to it...'

Even if this isn't one of the most successful stories, there's a warmth to it. The larger-than-life villainy sits well with the more humorous moments. And even if it *is* silly, it's a silliness that adheres to a sense of logic. The resolution of the story is set up beautifully in the first two parts. The Doctor may seem ridiculous facing off Gavrok unarmed to rescue his friends, but later it become clear it was a gamble. As planned, the Bannermen go along with him, believing that he'll lead them to Delta. It shows a greater depth to the superficially lightweight new Doctor, and such planning and scheming would be developed further in the more popular McCoy stories that followed.

» DVD Extras

And there's more. Five minutes of extra action deleted from Part One, is presented here as an earlier edit of the episode, with no music or sound effects. The soundtrack is certainly conspicuous by its absence. Those who are note perfect on the broadcast version's bombastic score, may find themselves singing it back in. There's also a lovely moment where someone reads in for the dinner gong. The chief advantage to presenting the episode in full, however, is that a number of scenes are edited differently. The climax features Billy bursting in on Mel and Delta having heard screams from inside the chalet. The sight that greets him is a beautifully cute shot of the animatronic baby, cut because it may have seemed too comic, or because it served the cliffhanger better to present the baby as a possible threat.

Unusually there isn't a documentary on the serial. There are several interviews from the time, but because they were filmed for Children's BBC and Wales local news they're not quite as probing as they might be. The chats with McCoy, Langford and Dodd are presented both *in situ* and unedited. Ken Dodd seems desperate to squeeze all his catchphrases into the full-length interview, but sadly (for him) none make the final cut.

A short interview with Hugh Lloyd (Goronwy), conducted shortly before he passed away in 2008, goes a small way to giving us something more up-to-date, but otherwise we must turn to the commentary for modern-day analysis.

Here Sylvester McCoy regales us with a history of 80s pop band The Flying Pickets, Ray actress Sara Griffiths reveals she could neither ride a motorbike nor speak Welsh, while director Chris Clough and script editor Andrew Cartmel pick over production details from the latter's diary. Towards the end Cartmel takes charge and appeals for any remaining anecdotes not yet shared. Five seconds of awkward silence pass. "Chris," he says, finally, "You did a great job." Seems you lot are mistaken – they love it.

Noel Edmonds is less impressed. An extract from his *Saturday Roadshow* sees him dressed as a judge, prosecuting Sylvester McCoy as a means to link out-takes from *Doctor Who*. We are then treated to out-takes of them watching the out-takes. A pleasing-enough curiosity in itself, but watch this first and you may be more forgiving of the story's own attempts to make you laugh. **RICHARD ATKINSON**

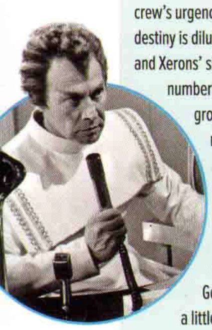
Gary Gillatt is on holiday – Ed

» The Space Museum

Soundtrack CD BBC Audio
Written by Glyn Jones
Narrated by Maureen O'Brien
RRP £13.70

STORIES THAT FAIL TO LIVE UP to their early promise aren't uncommon, but few unravel quite so disappointingly as this First Doctor tale. It starts as an intriguing time puzzle but ends up a bland and dully played rebellion story between the Xerons and their oppressors, the Moroks.

"We've jumped a time track," says the Doctor as Vicki drops a glass only for it to jump back intact into her hand. This serves as explanation for a series of weird events where, entering a Space Museum, the Doctor and his companions find that they can neither be seen nor heard, and rounding a corner, come face to face with themselves displayed as exhibits. It's great stuff and bearing in mind the 'timey-wimey' nature of a number of modern *Doctor Who* stories, feels daringly *avant garde*.



Unfortunately, the TARDIS crew's urgency to change their destiny is diluted by the Moroks' and Xerons' situation. The small numbers representing each group means that neither come over as a convincing force. Richard Shaw, as lead Morok Lobos, plays his part as the planet's bored Governor perhaps a little *too* well, while the Xeron youths come across as less a group of angry young men and more a bunch of public schoolboys planning a trick on Sir.

The Space Museum is linked with narration from Vicki actress Maureen O'Brien and is backed up by a 30-minute interview. O'Brien has often kept her *Doctor Who* career at arm's length, so this is a very welcome addition. A self-confessed culture snob, O'Brien's opinion of *Doctor Who* may not be the complete U-turn Peter Purves has made, but nevertheless she does go on to credit some of her old episodes with an innate "beauty and intelligence." It's a shame *The Space Museum* doesn't quite fit that description. **VANESSA BISHOP**

» Enemy of the Daleks

Audio Drama Big Finish
Starring Sylvester McCoy, Sophie Aldred, Philip Olivier **Written by** David Bishop **RRP** £14.99

SOME *DOCTOR WHO* STORIES CAST long shadows, and arguably none more so than 1975's *Genesis of the Daleks*. Its graphic depiction of a world gone mad, peopled by mutants, monsters and megalomaniacs; of morals cast aside in favour of survival at any cost; and of good people fighting a losing battle against evil, where even the Doctor is powerless to prevent genocide and can only delay the ultimate emergence of the Daleks, is endlessly potent. Big Finish knows this. These themes were recently revisited in the *Unbound* audio *Masters of War*, and *Enemy of the Daleks* is another variation on the theme.

While the planet Bliss is not superficially as inhospitable as war-torn Skaro, from the moment the Seventh Doctor, Ace and Hex arrive it's clear that this is not the paradise it was meant to be. Iron forests with mercury sap and razor needles dominate the landscape, and swarms of voracious piranha locusts threaten to devour our heroes. But however awful this might be, it's as nothing compared to what is inside Rourke 279 base, where shell-shocked survivors of a Dalek assault are sheltering, and where Professor Shimura is conducting experiments that would make a certain one-armed scientist proud.

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Sylvester McCoy and Sophie Aldred in
ENEMY OF THE DALEKS
by David Bishop
FULL CAST AUDIO DRAMA

What unfolds really does feel like a restating of the central themes of *Genesis of the Daleks*. The Doctor is immediately aware of the historical significance of Bliss, and knows that it is the scene of one of the great atrocities of the Dalek wars. Shimura, obsessed with victory against the Daleks at any cost is, like Davros, willing to sacrifice his own comrades to ensure the completion of his life's work. And whilst these two protagonists dance around each other, the shattered survivors in the base fight a rearguard action against both the attacking Daleks and Shimura's own creations.

While Ace is in her element working with the all-female Valkyrie Unit to fight back against the Dalek assault force, Hex, a more sensitive soul, has to deal with the ugly consequences of Shimura's experiments. This is a key moment for Hex: witnessing death on such a scale, and realising that to fight the monsters he might become a monster himself, makes him question whether he is cut out for this life. It seems that he is heading for some kind of epiphany. Meanwhile, the Daleks, faced with an enemy that is inimical to both them and humanity, again prove themselves to be clever pragmatists. The Black Dalek's actions, though driven entirely by the interests of the Empire, show the Daleks to be courageous in their own twisted way.

It would be wrong to say that *Enemy of the Daleks* gets it entirely right: some of the guest cast aren't as impressive, and many of the plot twists are a bit too clearly signposted. By making Shimura's monsters as deadly to humans as Daleks, David Bishop also blunts the story's moral dilemma – is it right to fight fire with fire – by making it a bit of a no-brainer. But on the whole this is a very solid play with intelligence as well as plenty of guts. **MATT MICHAEL**

» Wirrn Dawn

Audio Drama Big Finish
Starring Paul McGann, Sheridan Smith, Colin Salmon **Written by** Nicholas Briggs **RRP** £10.99

PICK OF THE MONTH!

THE LATEST EIGHTH DOCTOR AND Lucie audio is up front about its selling point: the return of the insectoid Wirrn from 1975 chiller *The Ark in Space*. That story focused on the desperate and mutually exclusive efforts of the spacefaring Wirrn and the last of the human beings for survival – a struggle made all the more gruesome because for the parasitic Wirrn to live they would have to use humans as food. Writer Nicholas Briggs, building on some throwaway lines from the earlier story, crafts another life-or-death battle between Wirrn and humankind, with GalSec colonists engaged in a war across the stars to repel the Wirrn horde.

From its first moments, which feature a Wirrn attack on a GalSec ship, the Doctor and Lucie's desperate attempts to escape the carnage, and a crash-landing on the planet below, *Wirrn Dawn* is entirely relentless. In this, it somewhat resembles the more breathless episodes of the TV series where the danger is clear and immediate and there is no respite from the monsters. In general, this is a good thing: this is one of the most thrilling of all Big Finish plays. At the same time, Briggs ensures that the story has a heart and brains, so that this never feels like sound and fury signifying nothing.

This is best represented in the character of Delong, nicely played by *The Sarah Jane Adventures*' Daniel Anthony, and who may be able to find another way than endless war. Delong's intelligence, tempered by some understandable revulsion toward the Wirrns' life-cycle, towards a Wirrn, like Frodo's sparing of Gollum, acting as the turning point of the play and the pointer towards its resolution. The Doctor, working out from the clues Delong provides how the cycle of this planet worked in the past, is at his best. Though he's yet to fully overcome his suspicion of human beings and their grim concept of mutually assured destruction, and rather quicker to accept contrasts with Colin Salmon's Salway – a bullying squaddie whose lack of imagination is his downfall. These two strong guest stars flesh out the play.

> **'Writer Nicholas Briggs ensures that the story has a heart and brains...'**

The regulars fare well, with Lucie's act of compassion the darker side of nature than he may have been in the past, we're well on the way to getting our Doctor back.

Following on from *Hothouse*, another story revolving around the conversion of the human into alien life, one could argue that there is an emerging theme in this series of Eighth Doctor plays. However, it feels like an unfortunate scheduling clash that means that this play coincides with *Enemy of the Daleks*, which features a separate race of insect aliens that use human bodies as hosts for their larvae. But while it's a grisly detail in the Dalek audio, here the Wirrn life cycle is absolutely central. Making the most of its monsters, and a virtue of its relative brevity, this is very strong stuff indeed. **MATT MICHAEL**

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Paul McGann and Sheridan Smith in
WIRRN DAWN
by Nicholas Briggs
FULL CAST AUDIO DRAMA

» The Mahogany Murders

DOCTOR WHO
THE MAHOGANY MURDERS

Audio Drama Big Finish
Starring Trevor Baxter and Christopher Benjamin
Writer Andy Lane
RRP £8.99

FEATURING JAGO AND LITEFOOT, the Doctor's erstwhile partners in crime from 1977's *The Talons of Weng-Chiang*, *The Mahogany Murders* has something of that story's Victorian gothic atmosphere: Hammer Horror meets Sherlock Holmes, replete with vicious criminal gangs haunting the dank, fogbound streets of old London town, laboratories hidden in crumbling buildings, rowdy taverns and daring escapades.

Performed as a dialogue between two old friends, *The Mahogany Murders* departs from the template set by previous *Companion Chronicles*, and works brilliantly for it. Writer Andy Lane captures the distinct voices of the two characters as they fill each other in on their experiences. Of the two men, Litefoot the pathologist is precise and factual, as if giving a report to the coroner, while Jago, the consummate showman, provides an exaggerated and fanciful account of his investigations into the underbelly of Southwark. Interrupting each other, over-talking and squabbling like old men do, the listener has a real sense of eavesdropping on a conversation. This leads to a cliffhanger that is up there with *Vengeance on Varos* in its fourth-wall-breaking bravado.

There is a genuine sense of comradeship and unspoken depth of feeling between these two old performers, brilliantly conveyed by Trevor Baxter and Christopher Benjamin. While Jago has fallen on hard times, Professor Litefoot, being a Victorian gentleman, would never stoop to offering direct charity, nor would Jago humble himself by asking for it. Apparently, someone at the BBC was so impressed by their onscreen double act that a Jago and Litefoot spin-off series was once considered. On the basis of *The Mahogany Murders*, it would have been a classic. More please. **MATT MICHAEL**

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WIN! Doctor Who on Blu-ray!

Available to buy from 29 June is the first ever *Doctor Who* Blu-ray release! Thanks to 2entertain, we've **FIVE** copies of the Easter Special, *Planet of the Dead*, to give away, worth £24.46 each. Just tell us the correct answer to this tasty poser to be in with a chance to win this hi-tech, hi-def prize:

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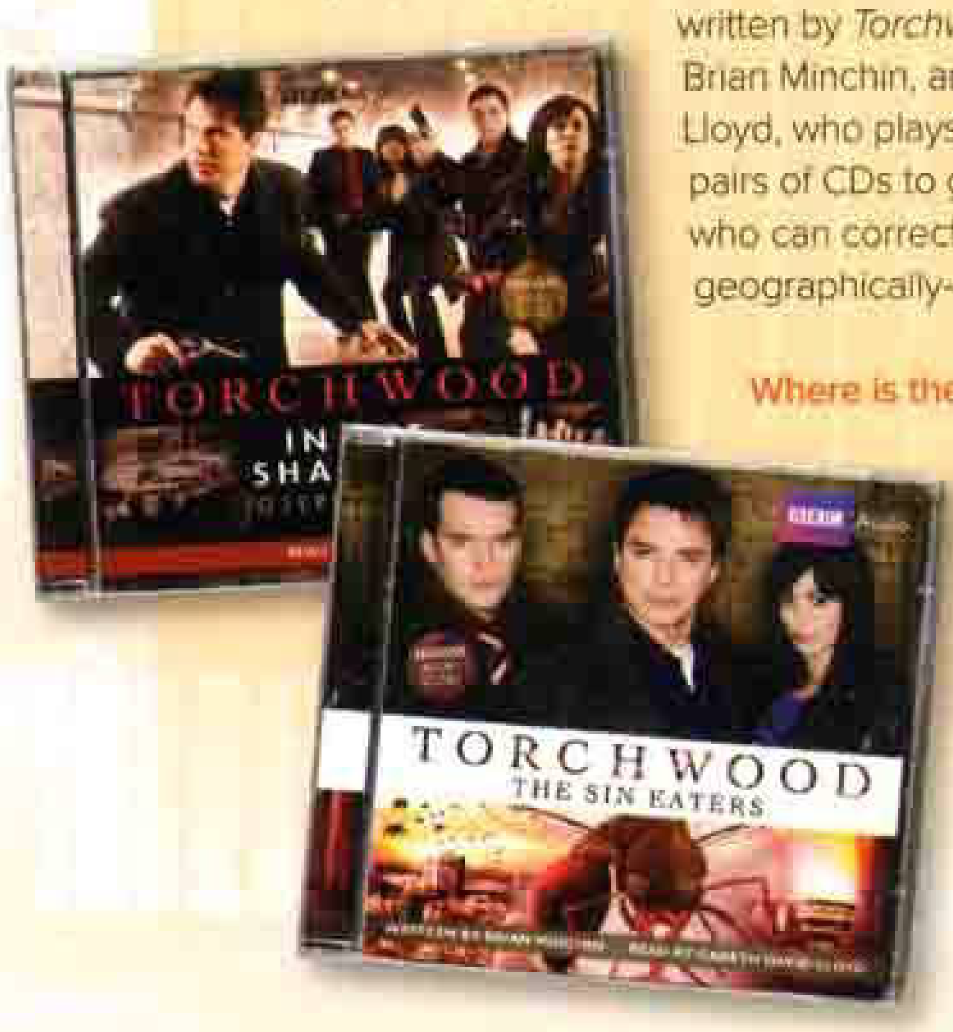
MICHELLE RYAN
DOCTOR WHO
PLANET OF THE DEAD
2009 Easter Special
PG

What do Tritovores like to eat?
a) Big piles of sand
b) Big piles of chocolate
c) Big piles of, er, well it's best not mentioned, really...

Call **09011 542 221** to enter, or by post, with these words of horrified realisation at the start of the **DWM** address: "WELL, THEY *ARE* FLIES!"

WIN! Torchwood Audio Original CDs!

Two new audio original *Torchwood* CDs are now available from BBC Audio, price £12.72 each. *In the Shadows* by Joseph Lidster is read by Eve Myles, who plays Gwen Cooper in the series, while *The Sin Eaters* is written by *Torchwood*'s assistant producer, Brian Minchin, and read by Gareth David-Lloyd, who plays Ianto Jones. We got **FIVE** pairs of CDs to give away to lucky readers who can correctly answer the following geographically-challenging question:



Where is the Torchwood team based?
a) The Hub in Cardiff
b) The pub in Newport
c) The tub in the bathroom

Call **09011 542 222** to enter, or send us your entry by post, remembering to put these ominous words at the start of the **DWM** address: "THE TWENTY-FIRST CENTURY IS WHEN IT ALL CHANGES!"

WIN! The Stealers from Saiph CD!

Out this month from Big Finish is the latest audio in the popular *Companion Chronicles* series, *The Stealers from Saiph* starring Mary Tamm as Romana, price £8.99. We've **FIVE** copies to give away, and – for one lucky reader – a copy of the script signed by the cast! Answer the following Time Lord teaser correctly to be in with a chance of winning:

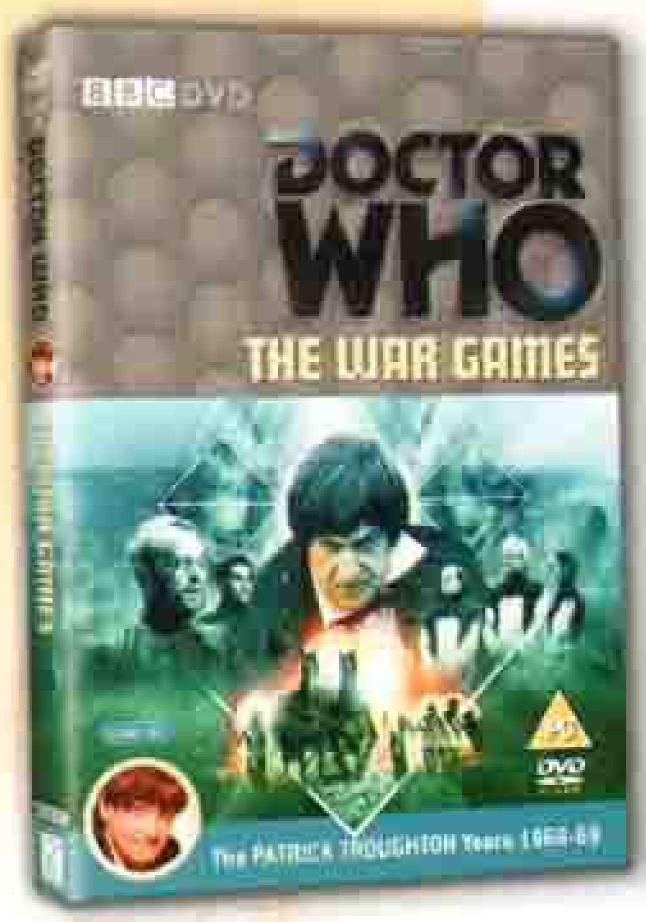
DOCTOR WHO
THE STEALERS FROM SAIPH
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO

What is Romana's full name?
a) Romanadvoratrelundar
b) Romanaohshesawonder
c) Romanaiwanthernumber

Just call **09011 542 226** if you want to enter, or by post, remembering to put this request for a shorter name at the start of the **DWM** address: "CALL ME FRED!"

WIN! The War Games DVD!

The Second Doctor's final adventure, *The War Games*, is released on DVD on 6 July. We've **FIVE** copies to give away, worth £24.46 each, to lucky readers who can correctly answer the following question:



The War Games features the first appearance of the Doctor's own people. But who are they?

a) The Time Lords
b) The Law Lords
c) Lord Only Knows

To enter, call **09011 542 225**, or enter by post, remembering to put these dizzyness-inducing words at the start of the **DWM** address: "YOU'RE MAKING ME GIDDY!"

WIN! The Story of Martha CD!

The Story of Martha, a talking book telling the tale of Martha Jones' adventures as she travelled the world during the Master's year of hell, is available now on CD. BBC Audio has given us **FIVE** copies, worth £9.77 each, to give to readers who can tackle this thesp-themed question:

BBC AUDIO
DOCTOR WHO
The Story of Martha

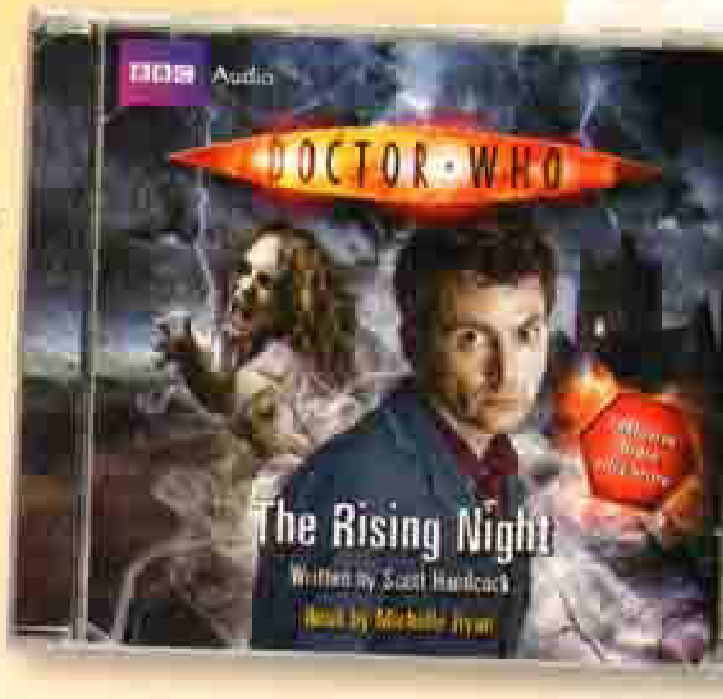
The actress who plays Martha Jones narrates this audio. But who is she?

a) Freema Agyeman
b) Freida Fendelman
c) Free-ee Nelsonmandela

To enter, call **09011 542 224**, or by post, putting these homely words at the start of the **DWM** address: "I'M BRINGING YOU BACK TO EARTH!"

WIN! The Rising Night CD!

A brand new *Doctor Who* audio adventure read by Michelle Ryan, *The Rising Night*, is released in July price £9.77. We've **FIVE** copies to give away, courtesy of BBC Audio, to lucky readers who can answer this:



What character did Michelle Ryan play in *Planet of the Dead*?
a) Lady Christina de Souza
b) Lord Edward de Souza
c) De Sousa March

To enter, call **09011 542 223**, or by post, remembering to put these nocturnal words at the start of the **DWM** address: "HERE COMES THE NIGHT!"

HOW TO ENTER...

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 50p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 25 June and close at midnight on Wednesday 22 July 2009. Service Provider: Eckoh, Herts, HP3 9HN

BY POST: Send to **Doctor Who Magazine 410**, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 22 July 2009.

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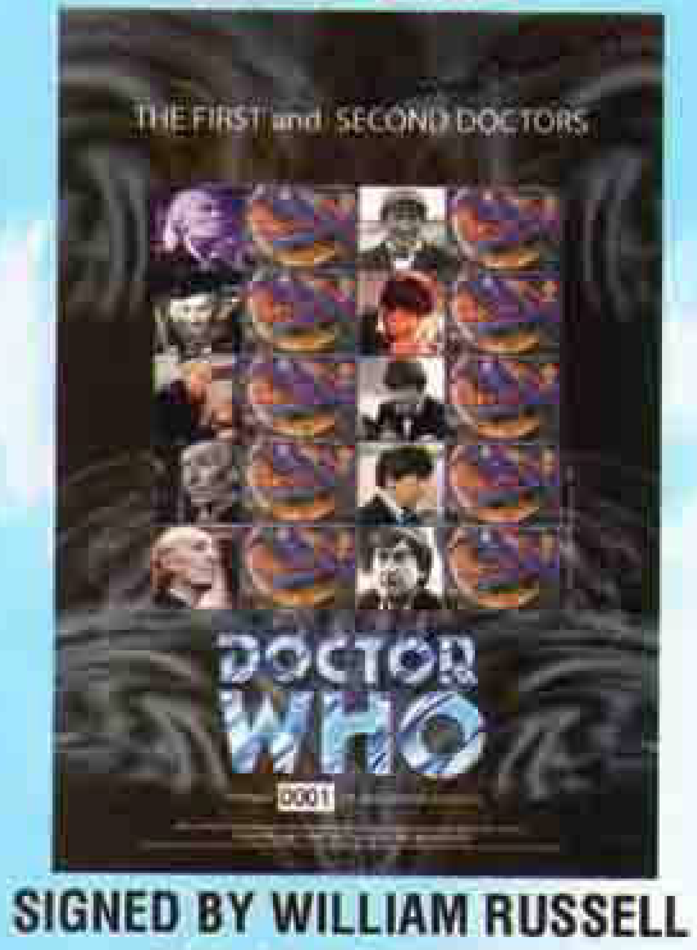

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WHO ON EARTH ARE...

Alex Day and Charlie McDonnell from the world's first ever 'Time Lord Rock' band. Yes, *really*...

Chameleon Circuit

Hello, Alex. What's Trock?

AD: "It's Time Lord Rock – music about *Doctor Who*. *Harry Potter* fans have Wizard Rock, so I thought there would be something similar for *Doctor Who*... but there wasn't, so I invented Trock. A new musical genre! I just kind of came up with the word on the spot."

So, are you Trockers? Does one go Trocking? Have I been Trocked?

"[Laughs] You've been Trocked! I love that. We say, 'Trock on!' – that happens a lot. I made my first video about Trock last August [the four members of Chameleon Circuit are all regular YouTube video-bloggers], in which I played a song that I wrote called *An Awful Lot of Running* – the first song on our album. And Trock took off in a big way. Charlie's video of his song *Blink* has been viewed over half a million times! [Laughs] But I still feel self-conscious that people are going to read this and think, who are these idiots?"

You're the first Trock band to be signed to a record label, that's who!

"I'm really proud of that. I formed Chameleon Circuit with Charlie and our mates Liam [Dryden] and Chris [Beattie], but there are loads of other Trock bands out there. There's Quantum Locked, Harriet Jones and the Former Prime Ministers... and a girl who plays on the ukulele, called Harmonies in Whoville."

Can anyone form a Trock band?

"Of course. You could start one! Doctor Who and the Magazines. Tom Spilsbury could write his editorials on a typewriter in the background to make the percussion."

That'd be, literally, amazing.

"It'd be huge."

CHAMELEON CIRCUIT

Shouldn't bands be writing songs about girls and booze and sticking it to The Man, not *Doctor Who*?

"But why would we? What we like best about the show is talking about it with other fans. Yeah, being part of that community. The band is a way of sharing our love for this amazing show. Each of us has written two or three songs for the album [with titles like *Count the Shadows*, *Gallifreyan History 101*, *K9's Lament* and *Friends of the Ood*]. My favourite is *Exterminate, Regenerate*."

How massive could Trock become?

"You mean how long before people get bored? [Laughs] Well, we're the first generation to really grab hold of the internet and use it as a creative platform in this way, so who knows? For now, especially with no TV series this year, our album could be a nice stopgap while you're waiting for the next Special."

Thanks, Alex. Next up, it's YouTube legend 'charlieissocoollike'! Hello, Charlie. How many YouTube subscribers have you got now? More than Alex?

CM: "Lots more. [Laughs] Hang on, let me check. I'll give you an exact number. I have 144,520."

Incredible. Since joining YouTube in April 2007, your videos [of Charlie's songs, sketches and blogs] have been viewed a staggering 16 million times. TV producers would kill for ratings like that.

Alex (top) and Charlie (bottom) do their YouTube thang.

"Yeah. I was always kind of hoping that I'd make it big on YouTube, but I never imagined that it'd get to this level."

Do you get recognised in public?

"That happens a lot now. People say, 'Hey, you're that guy!' And I'm like, 'Yeah, um...' It's awkward. What do you say? It used to freak me out, but I've gotten used to it."

And you've some high-profile fans. Stephen Fry said of you: "He's got the secret of all great comedians, which is he's likeable. He's not straining it."

"Some people say that I'm quite engaging and fun to watch. A lot of my followers are American, and they like the fact that I'm English. A lot are young girls, and they like the fact that I'm, er, moderately attractive."

> "I still feel self-conscious that people will read this and think, 'Who are these idiots?'"

Chameleon Circuit (L-R): Chris Beattie (20), Alex Day (20), Liam Dryden (19) and Charlie McDonnell (18).

Is that what's made *Blink* the internet's most listened to Trock song?

"Trock is Alex's baby, really. I just said, 'I've written this song. Please can I be in your band?' It's nerdy music, I suppose, but we're the first Trock band – and that's a really cool thing to be part of. The original songs are on acoustic guitar, but the producer of the album had this vision to make it more electronic. That was fun, hearing it all come together. To be in a recording studio, making an actual album... it was surreal."

Is it an album only a *Doctor Who* fan can listen to?

"Not at all. Even people who don't like *Doctor Who*, who've never seen an episode, are saying, 'I don't get all the references, but I really like the songs.' Of course, *Doctor Who* fans will really, *really* love it. We're as passionate about the music as we are the source material. *Doctor Who* inspires people to be creative – to play music, make videos, write stories or whatever."

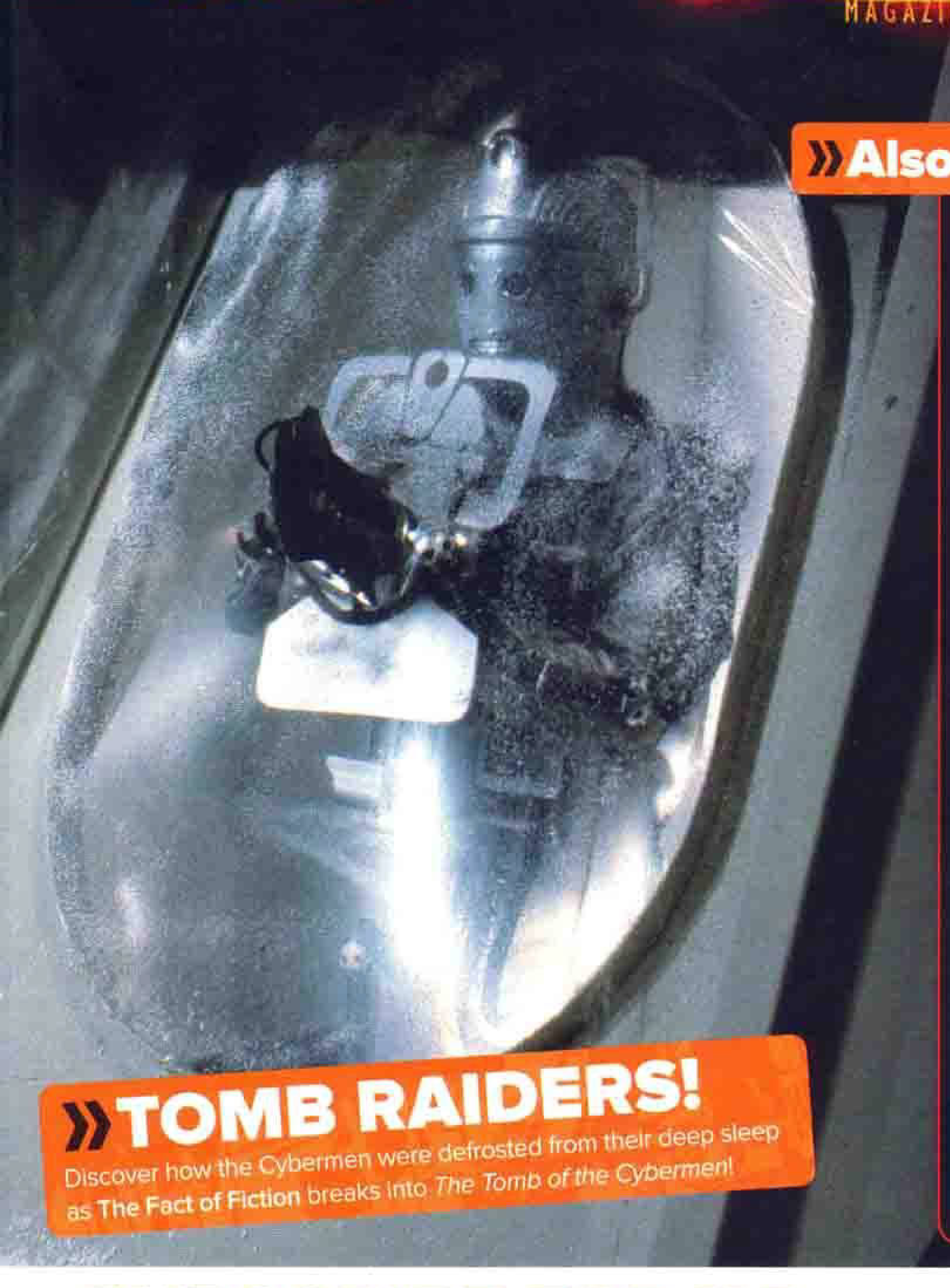
What could be cooler than that?

"Well, exactly."

Alex and Charlie were talking to Benjamin Cook. Chameleon Circuit's début album is available now from iTunes or http://tinyurl.com/trockcd.

NEXT TIME...

DOCTOR · WHO
MAGAZINE



»TOMB RAIDERS!

Discover how the Cybermen were defrosted from their deep sleep as **The Fact of Fiction** breaks into *The Tomb of the Cybermen!*

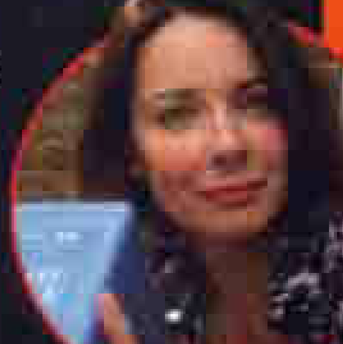
»Also in DWM 411...

THE BEST TV SHOW EVER?

Doctor Who is our favourite TV series ever made, and we're betting that it's yours too. But is it actually good telly? Or – heaven forbid! – will our investigations lead us to discover that it's actually been a load of old rubbish for the last 46 years? We're taking the plunge, and we're determined to find out!

TAKE THE FIFTH!

The Watcher continues his guide to past Doctors, examining the life and times of the Fifth Doctor!



QUESTION TIME!

Nicola Bryant – alias 1980s companion Peri Brown – answers questions from the dreaded TARDIS tin.

GHOSTBUSTERS!

The Time Team stay the night in a haunted house to watch 1989's *Ghost Light*. But will they dare stay there... after dark?!

PLUS!

Part 4 of *The Age of Ice*, *Production Notes*, *You Are Not Alone*, all the latest news on the *Doctor Who* Specials, reviews, previews, competitions and much, much more!

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